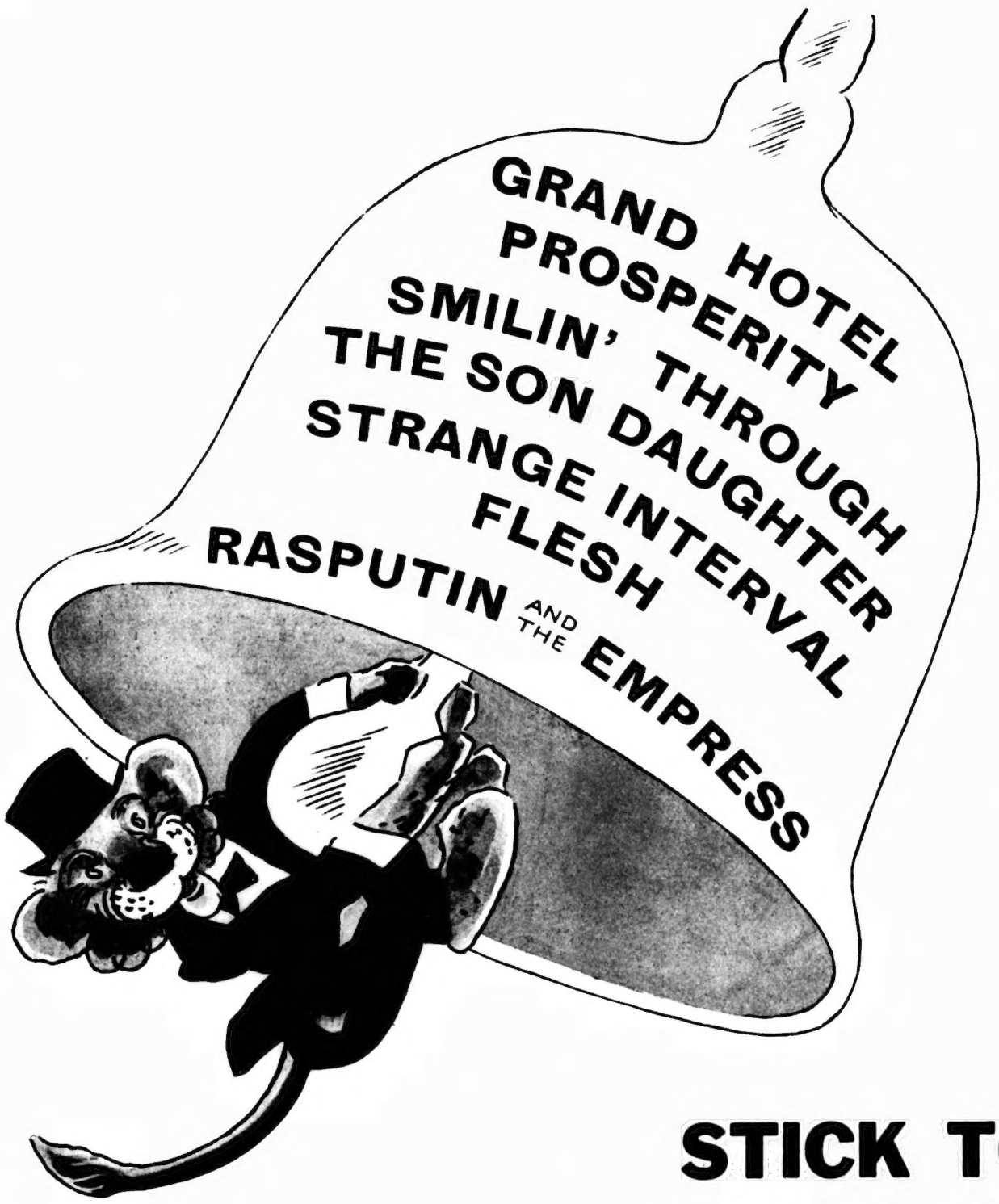
Kine WEEKLY

DENT RESIGNS
K.R.S. Vice–Chair

See Page 3.



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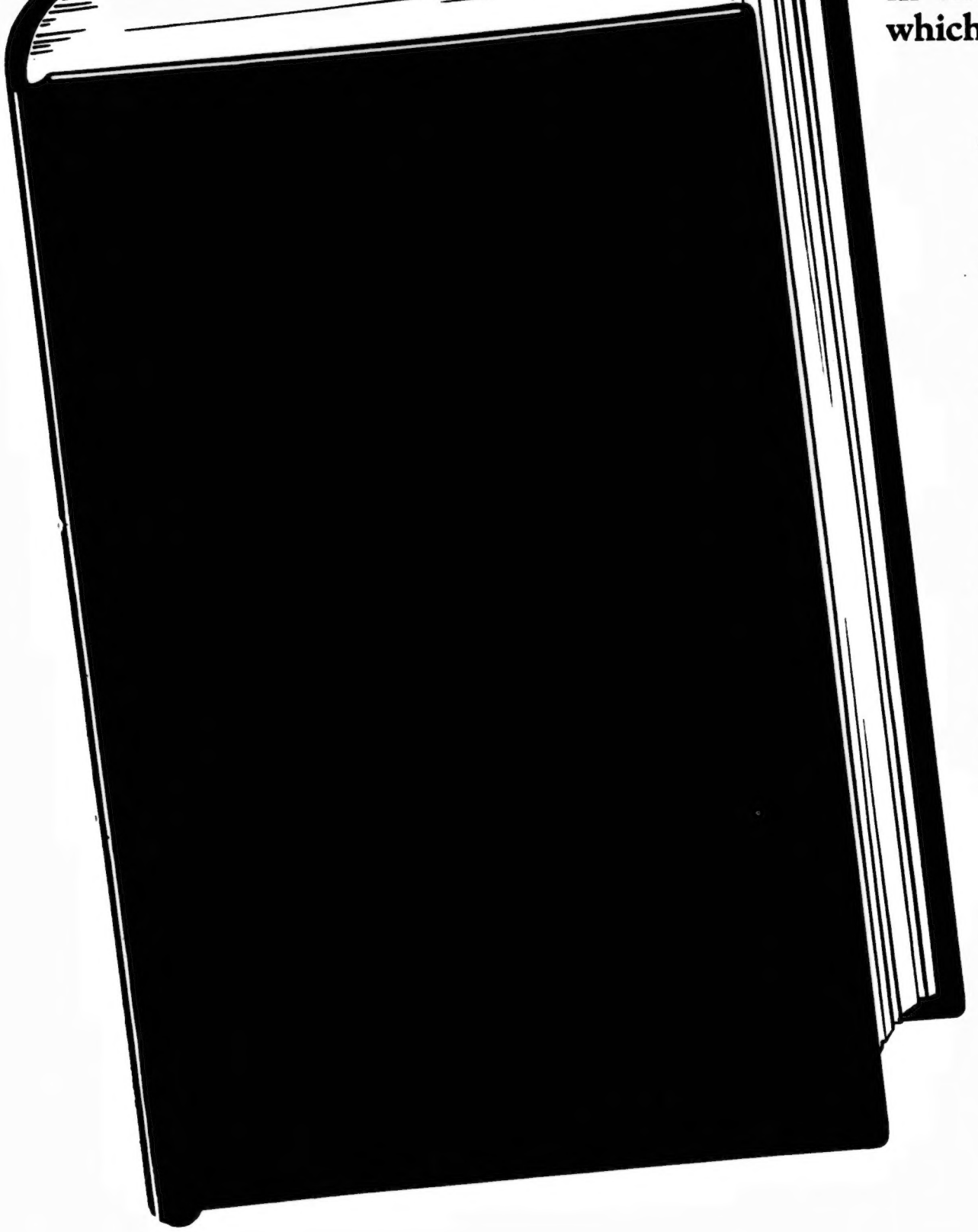

Indispensable to everyone in the Industry, no matter which sphere of it.

Read this criticism:

● THE simplest way to review the *Kine. Year Book*, 1933, would be to answer the question: "Is it as good as the previous numbers?" The answer is "Even better." This is the twentieth year since this volume made its initial appearance.

● Mr. Rayment's comments on showmanship and on British production come at a most opportune time.

An excellent beginning this to a book in which each chapter is written by a specialist who knows his job.

● Distinctions in such an important compilation as the *Kine. Year Book* are invidious, nevertheless I specially commend the Equipment and Technical Section. It has been compiled by A. Leslie Carter, the assistant editor of the *Kine.*, and is lucid, comprehensive and authoritative. These fact-packed chapters not only review the progress in equipment and technique during 1932, but deal with every problem that confronts the modern exhibitor.

● This section concludes with a mass of figures, alas, most puzzling to me, but they must be a boon to kinematograph technicians. To find at a glance the various low intensities of a Mirror Carbon or the co-efficient of sound absorption of "1-in. hairfelt" and "audience, per person," savours of the miraculous.

● Finally, the Kinema Directory, though composed of statistics, is a fascinating study to anybody interested in the Industry. Every hall of every theatre circuit is given, and the student could write an interesting story of the kinema based on the data. He could explain why Abercarn, with its 20,000 population, has one hall, "one show nightly, two on Saturdays, 4d. to 6d.," while Altrincham, population 21,356, has five theatres.

Indeed, this directory marks the map of the British Isles with more information than can be found in most books on the history, geography, and the industrial welfare of our country.

● I cannot pretend to have done anything like justice in the space at my disposal to the twentieth issue of the *Kinematograph Year Book*. An editor and publishers who give us such a volume confer a blessing on the Industry. For the modern library and the efficient office of any exhibitor or renter it is an indispensable desk-mate.

Extracts from a review by
Maurice Cowan.

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THE KINEMATOGRAPH PUBLICATIONS LIMITED
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B.K.S. DISCUSS VENTILATING PROBLEMS

Kinematograph WEEKLY

No. 1347 Thursday, February 9, 1933 Vol. 192

£7,000,000 INCREASE IN G.-B. CAPITAL

AIR-CONDITIONING THE ESSENTIAL FACTOR

B.K.S. DISCUSS TRADE NEEDS

THORNE BAKER'S PAPER

THAT the subject of air conditioning is still a sealed mystery to the film Industry was proved at a meeting of the British Kinematograph Society on Monday evening, when a big attendance of visitors listened to a paper on the subject by T. Thorne Baker. Despite the presence of a number of well-known kinema and studio architects and consulting engineers, the discussion following the paper was surprisingly brief, and suggested that the audience was very unsure of its ground.

By raising the subject, the B.K.S. has obviously opened up a field for valuable discussion.

IN his paper on Monday at the B.K.S., T. Thorne Baker laid stress on the importance of both ventilation and air-conditioning to the Industry, from the actual manufacture of the film stock to the projection of the finished pictures. His paper was intended rather to introduce these subjects to the society and to promote discussion than offered as the contribution of an air-conditioning expert, and some of Messrs. Gorfords' engineers, who had had especial experience of the various problems, had consented to be present to deal with technical questions, besides other experts associated with allied branches of engineering.

Problems of the Trade

Mr. Baker indicated the wide scope of the problems that presented themselves in the advanced state of the Industry to-day. The provision of air of an equable temperature containing a predetermined humidity was one thing essential to the modern studio, but providing noise-free air was another matter. The broad principles on which the problem was tackled were illustrated by means of lantern slides. The large amount of heat generated by half-watt lamps, or the gases evolved by the burning of arcs, equally required removal from the studio.

Film Processing

Dealing with the processing side of kinematograph work, Mr. Baker described the many kinds of mineral and bacteriological matter that go to compose dust, how they may affect the gelatine film of the stock in development, etc., and how the smallest mechanical defects due to dust may be avoided by washing the air. The rate of drying of the finished film can be controlled to a nicety by the control of the temperature and relative humidity of the air supplied to the laboratory.

Theatre Needs

The kinema itself presented quite other problems. Here the audience wanted air which would remove the moisture evaporated by the skin, and a comfortable temperature in both summer and winter. A humidifier-washer was indicated in almost all cases as the ideal equipment, and diagrams were shown illustrating how this is being done.

Mr. Baker stated that some of the modern kinemas had been almost prodigal in their supply of clean air to the audiences.

A point of interest was introduced by his description of the Lodge-Cotterell system of dust precipitation by means of high voltage electricity, which would remove almost 100 per cent. of dust from a polluted atmosphere, but had the possible drawback that a very small percentage of ozone was generated in the process.

Mr. Thorne Baker stated that in the preparation of his introductory address he had been greatly assisted by Mr. Andrews, of Gorfords (Air Conditioning), Ltd., whose experience in both England and America was well known.

The discussion is reported on page 50.

L.C.C. ACTION

ON ENFORCEMENT OF RULES

In order to deal with what they regard as "an unsatisfactory state of affairs" relative to the enforcement of the law as to public boxing on Sundays and kinematograph exhibitions on other days, the L.C.C. is asking the Home Secretary to receive a deputation on the subject.

The difficulty is stated to have arisen from a difference of opinion as to who should be responsible for the initiation of legal proceedings when alleged breaches of the law are involved.

The council has seen the Commissioner of the Police on the question, who later consulted with the Home Secretary. The Home Secretary, however, has intimated that he does not see his way to take any action to assist the council in its difficulties. Hence, the proposal to go direct to the Home Secretary.

CHATHAM AND ITS INSPECTION COMMITTEE

To Work in Harmony with Showmen

THE sub-committee which was recently formed by Chatham Town Council to supervise the control of kinemas and theatre held a meeting at the Town Hall, which was attended by the licensees.

The Chairman (Coun. F. Luff) said he resented very much the suggestion that they were a "white robe" committee. (Ald. Whyman, in opposing the setting up of the committee at the previous council meeting, had suggested that the members of the proposed committee, if and when appointed, should wear white robes, and the chairman one of silver.) They had no intention of nosing round the places of entertainment or of being a nuisance to the managers.

The Mayor (Ald. H. J. Cloake) also expressed resentment of the "white robe" suggestion, and said there had always been a good spirit of co-operation between the managers and the council. Complaints had been received regarding certain posters exhibited at the Theatre Royal (advertising a stage revue), but as soon as the attention of the manager was drawn to these the posters were immediately withdrawn.

The TOWN CLERK (E. B. Lee) read clauses of the form of licence issued by the council with reference to "standing room" not being allowed, the questions of "A" and "U" films, etc., and the chairman invited comments from the managers.

An Adjournment

DONALD SHAVE (manager of A.B.C.'s Regent) said notice of the meeting had been received only two days before, and this had not given the licensees time to discuss matters. He suggested that another meeting be arranged in the near future, and the licensees could get together in the meantime and could then bring their views before the committee. He believed there was a feeling amongst licensees that certain regulations should be modified.

He thanked the committee for inviting them to the meeting, and assured them that it was their intention to see the regulations were carried out, that the friendly co-operation which had existed should continue, and he and his colleagues would make the work of the committee as light as possible.

Staffs' Day Off

Observing that Mr. Shave's suggestion was an excellent one, the chairman raised the question of instructions issued recently by the council regarding one day off in seven for every member of staffs, and said he hoped the instructions were being carried out.

MR. SHAVE assured the committee that steps had been taken at every theatre to see every member of the staff had his or her day off.

LONDON ENDORSES S. K. LEWIS

EXECUTIVE'S RECOMMENDATION

London and Home Counties C.E.A. holds its annual general meeting on Friday next, February 10, at the Trocadero Restaurant, Piccadilly Circus, when the usual business of the meeting will be transacted.

Election of officers, executive committee and General Council delegates will take place. As usual there is likely to be few changes.

Jack Alexander, whose health has improved as a result of his lengthy stay at Torquay, will be the new chairman, although the *Kine.* understands that he may not be present at the meeting.

For the vice-chair the name of T. H. Fliegelstone is freely mentioned, and his name is likely to receive the unanimous support of the meeting.

A recommendation of the Executive Committee regarding the vice-presidency of the C.E.A. runs as follows:—

That the members of the branch record their votes in favour of Sidney K. Lewis, of Birmingham, for the vice-presidency of the Association.

FILMS ABOARD SHIP

CECIL CATTERMOUL'S NEW ENTERPRISE

Cecil Cattermoul, Ltd., of 194, Wardour Street, has added to its activities by the supply of films to leading shipping companies.

The White Star, the Royal Mail and the Blue Star are among the ships supplied, and arrangements are well in hand for the supply of films to vessels sailing on luxury cruises during the coming summer months.

These trips will begin in April.

ARTHUR DENT

K.R.S. CRISIS

DENT RESIGNS FROM VICE-CHAIR

MAURICE ARTHUR DENT (managing-director of Wardour Films), who has for the past two years been vice-president of the K.R.S., has authorised the "Kine." to state that he has resigned from this office. The time was not ripe for going into details, he said, but the position was quite definite.

"We had come to the parting of the ways," said Mr. Dent, "and I felt that I could not continue to hold that position without loss of self-respect. I have made my choice and, much as I may regret giving up the Vice-Presidency of the Society, I do not feel that I could have continued to hold it in the circumstances."

The position of Wardour Films, Ltd., as a member of the K.R.S. Council is, of course, entirely unaffected.

MERIAN C. COOPER

IN CHARGE OF RADIO STUDIOS

Merian Cooper, one of America's foremost producers, has succeeded David E. Selznick as production chief of Radio Pictures.

The announcement was made on Monday in a cable received by S. G. Newman, managing director of Radio Pictures, from Ambrose "Bo" Dowling.

Mr. Dowling says:—

"It gives me great pleasure to inform you that Merian Cooper, who has a wonderful record producing such pictures as 'Chang,' 'Grass,' 'Four Feathers,' 'Hounds of Zaroff,' and 'Kong'—which is simply marvellous—has been made head of production of RKO-Radio Studios. I assure you that under his guidance such wonderful pictures as he has made will continue."

Merian C. Cooper, who is still a comparatively young man—he is still under forty—has crammed adventure into his life for the past fifteen years.

Returning to Hollywood, after fighting in France, he arrived at an opportune moment, for Pathé was just about to despatch a film expedition round the world. This he joined, and it was while on this expedition that he met Ernest B. Schoedsack, and formed a partnership which resulted in the great pictures quoted in "Bo" Dowling's cable above, and has continued ever since.

While Merian Cooper is putting the finishing touches to Edgar Wallace's "Kong," Ernest Schoedsack is in and around Irak obtaining some typical material for a further Cooper-Schoedsack production, the details of which, like those of "Kong," are being guarded with the strictest secrecy.

FOR THE INSTITUTE

A PARLIAMENTARY QUESTION

J. R. Robinson asked the Lord President of the Council whether he was now in a position to make a statement about the fund to be established under section 2 of the Sunday Entertainments Act for the purpose of encouraging the use and development of the kinematograph as a means of entertainment and instruction.

Oliver Stanley, Under-Secretary to the Home Office, replied that the Lord President of the Council was not yet in a position to make any statement beyond giving the information that the prescribed percentage, as from February 1 this year, had been declared to be 5 per cent.

NEW W.E. TERMS

Details are announced on page 50 of alternative and what is claimed to be more favourable hiring terms of Western Electric equipment.

SUSSEX SUPPORT FOR CO-OP. SCHEME

UNANIMOUS VOTE AT BRIGHTON MEETING

SUSSEX members of the C.E.A., at the branch meeting at Brighton on Tuesday, decided to recommend the support of Sidney K. Lewis, for the vice-presidency of the association. In the opinion of the meeting, he was the strong man of action required to face the difficult times ahead.

The Metcalfe Scheme

The branch unanimously passed a resolution urging individual members to sign and forward to the general secretary forms acknowledging their support of the co-operative booking scheme.

The difficulty of a co-operative scheme capable of catering for the particular needs of different houses in certain areas was discussed, and one member expressed the view that such a plan could not function because it would deprive individual exhibitors of the choice of films, and it could not possibly avoid the risk of opposition jealously.

The general opinion, however, was that the booking scheme was a very good thing if only it could be adapted so as to meet their difficulties.

Unfair Competition

Strong resentment is expressed at the action of the Brighton Corporation in displaying upon its properties throughout the town large posters advertising the Aquarium, the Prince's Hall of which is now being run as a kinema.

Action is to be taken in a particularly glaring instance where on a wall immediately adjoining one of the Brighton kinemas the Corporation has placed a large poster advertising the opposition attraction of the Aquarium.

Sussex members are to lend their support and their cars on the day of the Sunday opening poll at Portsmouth, where the local exhibitors have to face strong Sabbatarian opposition.

DUNDEE TAX PETITION

50,000 SIGNATURES

It is estimated that fifty thousand signatures have been received in Dundee in support of the C.E.A. petition for the reduction of the Entertainment Tax.

At Tuesday's meeting of the representatives of sixteen kinemas, it was reported that the number of signatures obtained aggregated thirty-two thousand. It was assumed that results of the other eleven halls would bring the total up to fifty thousand.

This result was considered highly satisfactory by the meeting.

An appeal for the Benevolent Fund was made by Charles Allison, of the Plaza, with the result that five new members were enrolled.

A deputation was appointed to interview local managers of billposting companies with a view to securing reduced charges.

It was also agreed to prosecute further the possibility of the electricity department of the Corporation lowering its charges for light and power to kinemas.

"GOOD COMPANIONS"

KING AND QUEEN TO ATTEND CHARITY MATINEE

As book and play, the J. B. Priestley story, "The Good Companions," has had a wide success. Its career as a film will probably be equally auspicious as their Majesties the King and Queen have consented to attend the afternoon gala performance at the New Victoria on Tuesday, February 28. Distribution of the film to kinemas will be effected by Ideal Films.

This performance will be the première of the film. It has been arranged in aid of the Personal Service League, of which the Queen is patroness.

So far, the Queen has never witnessed or heard a talkie film. Silent films have, however, been screened at Buckingham Palace and Sandringham.

A sub-committee of the Personal Service League, upon which the Marchionesses of Londonderry and Reading, the Hon. Gerald Chichester, and Major Ralph Glynn are serving, have charge of the arrangements for "The Good Companions" performance.

The Queen has also arranged to see "Jack's the Boy" (W. and F.) at the New Gallery Kinema on March 27. The performance on this occasion will be in aid of Richmond Hospital.

A

Regis Toomey and Helen Cohan in THE PENAL CODE (Pathe)

LONDON TRADE SHOWS

New Offerings to be Screened between Thursday, Feb. 9 and Wednesday, Feb. 15

Thursday

Wardour Shorts

Rialto. **10.30 a.m.**

"Wings Over Andes," a spectacular and awe-inspiring journey by air over unexplored Peru, should prove to be universally popular, while "Amateur Night" and "I Love a Parade," two comedy featurettes, are in a lighter vein, and "England's Playground" will have a special appeal to all, providing as it does an interesting tour of England's entertainment Mecca—Blackpool. All of these are particularly suitable for Sunday showing.

Second-Hand Wife; Yes, Madam (*Fox*)

Phœnix Theatre. **3 p.m.**

In "Second-Hand Wife," Sally Eilers plays the part of a typist who falls in love with her employer, a married man, unhappy in his home life His wife, who, meanwhile, is having an affair with a violinist, consents to a divorce, but insists on retaining the custody of the child, whom her husband adores. The man marries the typist, but as time goes on she realises that her husband's love and pride for his child, who has become a talented violinist, are threatening to ruin their marriage.

She goes to his former wife and asks her to release the child. The divorcee, who is in need of the money her child is making, declines. How her father and her stepmother eventually obtain possession of the child provides a dramatic and unusual climax.

Ralph Bellamy plays the part of the husband, and others in the cast include Helen Vinson, Victor Jory and the eight-years-old Karol Kay. Hamilton MacFadden directed.

"Yes, Madam"

The picture will be preceded by "Yes, Madam," a fast-moving comedy directed by Leslie Hiscott, from K. R. G. Browne's novel. Harold French takes a job as a chauffeur-valet to a retired manufacturer from Lancashire, in order to qualify for an inheritance left him by an eccentric uncle. Peter Haddon, in the rôle of the disinherited cousin, does everything to get French dismissed, and thus disqualified under the terms of the will. But with the aid of Kay Hammond, as one of the Lancastrian magnate's former "indiscretions," French manages to keep his job under threat of exposure to the old man's wife. Frank Pettingell and Muriel Aked play the parts of the manufacturer and his doubting spouse.

Friday

The Penal Code; The Forty-Niners (*Pathe*)

Phœnix Theatre. **3 p.m.**

"The Penal Code," one of the Monarch productions, included in Pathé's new output, stars Regis Toomey in an unusual tale of a young man who endeavours to keep the news from his mother that he has "done time," even though it is for a crime he did not commit. Shortly after his return he discovers the perpetrator of a daring robbery on the bank in which he works, and which is the property of the father of the girl he loves. The position is complicated owing to the fact that the thief has discovered the secret of his past. How he risks the revelation of his secret and in bringing the villain to justice wins the girl affords a dramatic denouement to a film packed with entertainment values. Regis Toomey's interpretation of young Bob Palmer is an engaging and convincing one, and Helen Cohan makes a delightful heroine. Virginia True Boardman gives a very clever character sketch in the rôle of the mother.

"The 'Forty-Niners'"

An agreeable contrast is afforded in another Monarch production, starring Tom Tyler as Tennessee Matthews, one of the almost legendary heroes of the great trek westward. The difficulties and dangers encountered by the early settlers supplies a thrilling and picturesque background to a dramatic story of the journey of the wagon-train through territory infested with savage Red Indians.

Monday

Souls for Sables (*Wardour*)

Phœnix Theatre. **3 p.m.**

"Souls for Sables" tells the story of a charming blackmailer played by Natalie Moorhead, who led all men on to see what she could get out of them, until one day she found herself falling in love with the man who has sworn to ruin her. Following the din and racket of New York, come thrills and adventures on the high seas, and a dramatic climax which is as startling as it is unusual.

Jack Mulhall plays opposite Natalie Moorhead, as the man who finds himself loving the woman who blackmailed his father, while Montague Love and Clara Kimball Young also play important parts.

Tuesday

Billion Dollar Scandal (*Paramount*)

Carlton. **10.30 a.m.**

"Fingers" Partos—ex-convict, ex-prize-fighter and trainer—champion and saviour of a hundred million people, is the personality around which revolves the action of "The Billion Dollar Scandal," a dramatic and powerful melodrama. It is claimed to be a startling exposure of a nation-wide swindle engineered by a group of financiers.

As the leading player, Robert Armstrong, is an attendant in a physical culture establishment who becomes strangely involved in the affair and is ultimately faced with the choice of death or a half-million in bribes for his silence. He chooses to speak and becomes the man of the hour. There is a supporting cast of notable players, including Constance Cummings, Frank Morgan, James Gleason, Warren Hymer, Olga Baclanova, and Irving Pichel. Harry Joe Brown directed.

Island of Sacrifice (*Beacon*)

Academy, Oxford Street. **11 a.m.**

This romantic drama is based on an intensely strong story of the Isle of Bali, in the South Seas. It is a picture without a single studio shot or artificial set, the gorgeous natural scenery of Bali and its volcano forming the background. It is interpreted by an entire Balinese cast with costumes, customs, dances, ceremonies, etc., correct in every detail, bringing the gripping story to life with the realism that only a sound picture of this character can achieve.

"Island of Sacrifice" is the romance of a humble sorcerer's son and a chieftain's daughter, who are forbidden to marry under the caste system. Against great odds the boy succeeds in winning the chief's consent. The wedding festivities are well advanced when tragedy intervenes. The chief falls ill and dies. The law of the tribe demands that the princess, his nearest of kin, must perish in the flames of the funeral pyre. How the youth and his father, the sorcerer, taking advantage of a volcanic eruption, save the girl, proves a startling finish to this stirring romance.

Hot Pepper (*Fox*)

Phœnix Theatre. **3 p.m.**

The celebrated trio of Victor McLaglen, Edmund Lowe and El Brendel is reinforced by Lupe Velez in this uproariously funny picture of the two wise-cracking, life-loving marines, which John Blystone directed.

Flagg and Quirt both leave the American navy and plan to lead their own lives. Inevitably they run into each other again and get into fresh troubles in the course of their woman-chasing, their adventures culminating in a typical "rough house."

"Hot Pepper" opens at the Tivoli, Strand, W.C., on Sunday, February 12.

The Half-Naked Truth; Called Back (*Radio*)

Prince Edward Theatre. **3 p.m.**

"The Half-Naked Truth" is a delicious dig in the ribs of American high-powered publicity methods, and offers a wonderful chance for Lee Tracy to indulge in that pungent repartee which he knows so well how to deliver, and which, according to American critics, make the picture "a riot of fun" and "one of the funniest comedies ever made for the screen."

Lee Tracy is a ballyhoo man for a circus until he talks himself into the job as Press agent. When his publicity stunts become too audacious he moves the scene of his activities to New York. Here he introduces the circus hula dancer as a Turkish princess and soon has her starring in the Follies. When she gets a swelled head he picks a chambermaid from the hotel and boosts her to the top, at the same time pulling the hula dancer down by methods which must be seen to be believed.

Lupe Velez is the dancer whom Lee Tracy boosts, and together they make a team which for sheer pep and snappy movement it would be hard to match. "The Half-Naked Truth" is based upon "Phantom Fame," an autobiography by the late Harry Reichenbach, known throughout the Trade for his publicity exploits.

"Called Back"

The Real Art British production entitled "Called Back," from Hugh Conway's well-known novel of the same title, ranges from London to Soviet Russia, and features Franklyn Dyall, Lester Matthews and Dorothy Boyd.

Lester Matthews, while suffering from temporary blindness, stumbles accidentally upon a murder, but, of course, he cannot see the incident. Later, after an operation which restores his sight, he marries Dorothy Boyd, who is suffering from loss of memory. By piecing together the story he hears from her guardian (Franklyn Dyall), now a convict in a Soviet prison camp, he realises she was present at the murder which he heard in London years before. He decides to say nothing to his wife about the past.

Wednesday

Goldie Gets Along (*Radio*)

Prince Edward Theatre. **11 a.m.**

"Goldie Gets Along," featuring Lili Damita, Charles Morton, and Sam Hardy, gets behind the scenes of the beauty contest racket as operated in the United States, and then moves to Hollywood, with intimate glimpses of the studios.

Lili Damita is perfectly cast as the formperfect Goldie, who links up with Sam Hardy, the beauty contest promoter, in order to realise her ambition and try her luck in Hollywood. Following a quarrel with her sweetheart, Goldie sets out to walk to Hollywood, intending to make full use of her sex appeal to help her on her way. She arrives in Springfield and vamps the mayor into advancing her the money to proceed, but here she attracts the attention of the beauty contest promoter.

Together they win contest after contest, Goldie helping the decision by vamping the judges. At last she grows tired of the game and astounds Sam Hardy by accepting the $1,000 prize instead of the "trip to Hollywood" as they had always arranged. In Hollywood she succeeds in bluffing her way into a big contract, but throws it up to marry the sweetheart who had patiently dogged her footsteps across the Continent.

The Monkey's Paw (*Radio*)

Prince Edward Theatre. **3 p.m.**

The talking film version of the famous W. W. Jacobs story, "The Monkey's Paw," has an almost all-British cast, for C. Aubrey Smith, Ivan Simpson, Bramwell Fletcher, and Betty Lawford, who play the principal rôles, are all English artistes who have made a name for themselves in Hollywood.

The story deals with the manner in which the superstitions surrounding a withered monkey's paw affects a group of people who come in contact with it. The paw is brought to England by a sergeant-major of the Indian Army, who recounts the manner in which the wishes, which the paw is able to grant, have been fulfilled. A quiet little English clerk gets possession of the paw and the effect of its eeriness upon him and his family is the subject of the story.

Wesley Ruggles, who directed the picture, has captured the atmosphere of brooding mystery by the clever use of his cameras and the accompanying sound, and the picture is a thriller which achieves its thrills by suggestion rather than grotesqueness in incident.

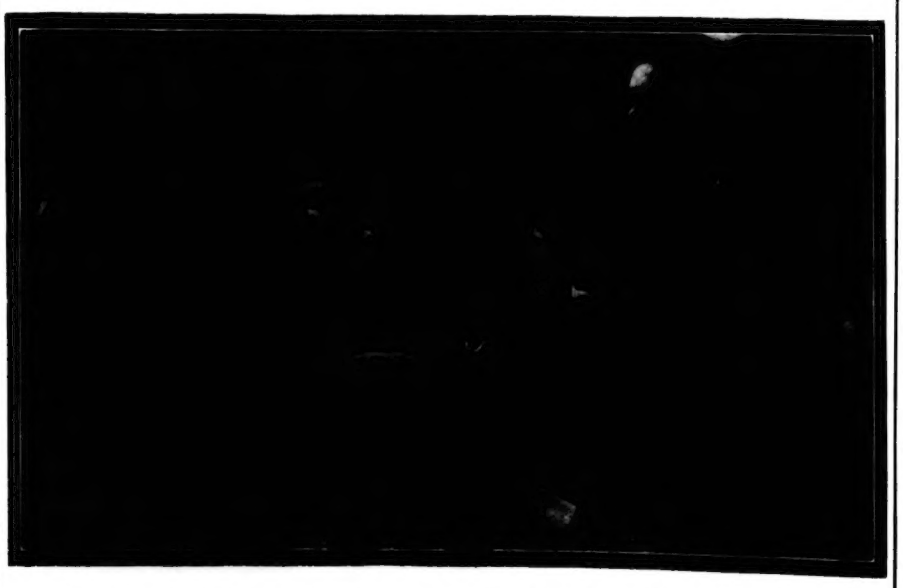
Letting in the Sunshine (*Wardour*)

Prince Edward Theatre. **8.30 p.m.**

"Letting in the Sunshine," which was directed by Lupino Lane, deals with the "miss"-adventures of a window cleaner, Nobby Greene, in his efforts to frustrate the plans of a gang of crooks, on which he accidentally stumbles, during a clandestine meeting with the lady of his heart. A spectacular fancy dress ball is chosen for the scene of the crime, and Nobby's endeavours to gain admittance are among the comedy highlights of the film.

Albert Burdon, the North Country comedian, who made such an outstanding hit in "The Maid of the Mountains," is the star of the picture, and Renee Gadd is his romantic opposite, Jane. Molly Lamont also plays an important part, and her talent as a dancer will be revealed for the first time, Henry Mollison being her partner in an unusual and intricate speciality dance

(Continued at foot of next column)



Robert Armstrong and Constance Cummings in BILLION DOLLAR SCANDAL (Paramount)

Lupe Velez and Lee Tracy in THE HALF NAKED TRUTH (Radio)

FUN AND THRILLS IN "SILVERTIP"

BUTCHER'S BEAR-CUB COMEDIAN

A WONDERFUL little animal comedian, who is safe to achieve instant popularity, is promised by Butcher's in the new adventure film, "Silvertip."

The newcomer's name is "Sandy," and he is a native of British Columbia, in which wild and picturesque province the film was produced. "Sandy" is a little black bear cub, and his antics are reported to be irresistibly humorous. "Sandy" referees a fight between a dog and a marmot, dances, swims, hunts, and even turns gold-digger, though whether he actually strikes a workable claim may be open to doubt. And, like all true comedians, he manages in the end to achieve pathos, extracting the tribute of tears as well as laughter from those who surrender to his charm.

There are plenty of bears to be seen in this film, brown, black and grizzled, especially the monster grizzly who gives the title to the film. The long and thrilling hunt after the last-named gentleman will, in fact, prove to be one of the high-lights of this picture. With the rugged and snow-capped Canadian Rockies as a background.

"Silvertip" should, in fact, be as full of pictorial beauty as of thrilling interest. While keeping a steady eye on the dramatic and entertainment values of the subject, the promoters have not hesitated to pack the film with clever and informative details regarding the little ways and habits of the great variety of wild creatures depicted.

For this purpose they were fortunate enough to secure the assistance of Harper Cory, F.C.G.S., the well-known Canadian author-naturalist, who has co-operated with Fred Pullin, who arranged and edited the film.

"Silvertip" will be shown with the stirring action drama, "Racing Strain," at the Phœnix Theatre on the afternoon of Monday, February 20, at 3 p.m.

"MAN FROM TORONTO"

IDEAL FILM FOR NEW GALLERY

On Sunday, Gainsborough's piquant comedy, "The Man From Toronto," directed by Sinclair Hill, will be pre-released by Ideal at the New Gallery.

Jessie Matthews has achieved another notable success in this gay, witty production, in the rôle of an attractive widow who is left a fortune on condition that she marries a Canadian upon whom she has never set eyes. Fred Kerr gives a brilliant portrayal of the lawyer-executor, and Ian Hunter surpasses himself as the handsome colonial. Jessie's masquerade as her own parlourmaid, in order to assure herself of her wooer's sincerity, is the highlight of the film, which is remarkable for its lovely Sussex backgrounds.

The critics are agreed that this is one of the happiest pictures of 1933.

FURORE FOR "SIGN OF THE CROSS"

"The Sign of the Cross," the spectacular Cecil B. de Mille epic, has already given evidence of outstanding box-office power at the Carlton Theatre, where booking queues now occupy the Haymarket pavement all day long to book seats for performances several days ahead.

On Thursday evening the Prime Minister, the Right Hon. J. Ramsay MacDonald, with a party of twelve, occupied seats in the Royal Circle. Miss Ishbel, Sir Samuel Hoare, Lord Londonderry, and Sir Philip Sassoon were in the Prime Minister's party.

The release date of "The Crusader," the P.D.C.-Majestic production, featuring H. B. Warner and Evelyn Brent, has been altered from June 5 to June 19, 1933.

created for the film. Tonie Bruce, Herbert Langley, Eric le Fre, Henry Longhurst and Ethel Warwick form a strong supporting cast.

A lilting melody has been specially written for "Letting in the Sunshine" by Noel Gay, whose "I Don't Want to Go to Bed," from the B.I.P. film, "Sleepless Nights," was such a sensational success.

Gloria Swanson and her husband, Michael Farmer, visit the Nettlefold studios at Walton-on-Thames

PORTSMOUTH'S COMING POLL

Branch Welcomes Neighbourly Help

CO-OPERATIVE BOOKING: NO ACTION

WITH Sunday opening now the dominating issue, there was little ordinary business at the monthly meeting of the Portsmouth branch of the C.E.A., which was held at the secretary's office at Southsea last week. The chairman, Coun. F. J. SPICKERNELL, presided.

Letters were received soliciting support for the nominations of both John Harrison and Sidney K. Lewis, who are candidates for the position of Vice-President of the C.E.A. Coun. Spickernell spoke of the long service which had been rendered by Mr. Harrison, and it was suggested that the members of the branch should support him with their votes.

Co-operative Booking

In a circular from the general secretary (W. R. Fuller) reference was made to the scheme which had been prepared to enable members who wished to do so to secure the benefit, among other things, of co-operative booking. The details, it was observed, were matters to be settled by those who joined the society.

If a sufficient number of replies was received to justify the scheme being proceeded with, the signatories would be summoned to meetings in their respective areas in order that they might work out the final details, and thereby obtain a scheme which met with the approval of those who proposed to support it.

It was ascertained by the secretary (A. Daniels) that all the members had received a copy of the scheme, and no action was taken by the branch in the matter.

Arbuckle Ban

The chairman referred to the recommendation that all possible steps should be taken to prevent the exploitation of Arbuckle films in this country. Coun. Spickernell said that when the matter came up, as instructed by the branch, he moved that the ban should be removed, but they never heard such an outcry.

The General Council rose en masse against it, and said they thought it would react on the kinemas. Only three voted in favour of his resolution, which was lost. He afterwards told the renters, however, that they would be quite prepared to show the films in Portsmouth if they were sent down to be passed by the Watch Committee.

Threepenny Admissions

The secretary submitted further correspondence with reference to a complaint made that large numbers of tickets had been distributed admitting the public to the matinee performances at a local hall for threepence.

The matter was taken up by the general secretary with the directorate, and a report was forwarded in reply in which it was stated that in a few odd cases, such as clubs or large hotels, the distributors might have left as many as 20, and probably in an odd isolated case 40, but they had now been given strict instructions to leave no more than six passes with each D/C.

Mr. Fuller added that when he went into the matter his attention was called to the fact that difficulties had to be faced owing to local arrangements between exhibitors, while it was also alleged that certain agreements as to the prices of admission had been broken.

In the view of the branch, however, it was felt that the position was still unsatisfactory, but it was decided to defer further consideration of the matter until the next meeting.

Road Transport

A letter was received from the Marmion Motor Garage offering to renew their contract for the road transport of the members' films on the same terms as before.

Capt. J. SMITHSON said there was no need for Sunday opening to interfere with the present contract, as in any case he thought it was likely that they would have to arrange for Sunday programmes by rail.

On the motion of R. W. G. STOKES, seconded by J. W. MILLS, the renewal of the contract was agreed to.

The Coming S.O. Poll

Commenting on the Sunday opening campaign, the chairman said he thought things were moving along as well as possible. The biggest difficulty would be to get the people out to vote on the day of the poll.

The secretary stated that he had written to the Sussex members stating that they would be glad of any help that could be given with cars.

H. MARTIN said there seemed to be a feeling that the kinema staffs were against Sunday opening, and he thought the position ought to be made clear.

Capt. SMITHSON pointed out that by law employees would definitely not be allowed to work more than six days a week, and the majority of the staffs would welcome the Sunday evening show, because they would get a clear day off in the week.

The CHAIRMAN added that the trouble in some places was that the staff queued up for Sunday duty in order to get the weekday off.

Date Fixed

A further meeting of the exhibitors was held on February 3 to deal with the Sunday opening campaign, and it was then reported that the poll would take place on Thursday, February 16.

The Chairman stated that the polling hours would be from 10 a.m. to 9 p.m., which he thought was very satisfactory.

The importance of an efficient car service was stressed, and exhibitors were urged to approach their friends for all the help possible in this direction.

It was stated that the results of the local canvass so far were very favourable, but it was evident that very strong opposition would have to be met. In some cases, it was stated, exhibitors' posters calling attention to the Sunday opening issue had been torn down or disfigured.

Arrangements have been made for a kinema van to tour the city, and it was also suggested that mass meetings should be held on the Sunday evening before the poll at four of the largest local kinemas.

Birmingham Authorities

INSPECTION FACILITIES OFFERED

IN connection with Sunday opening, inaugurated on February 5, a letter was read to the monthly meeting of the Birmingham and Midlands branch, intimating, on behalf of the city justices, that members of the Public Entertainments Committee proposed to be present at performances and that they would appreciate facilities from the kinema proprietors.

It was agreed that members of the Entertainments Committee should be supplied by the clerk to the justices with a note identifying them to managers, who would be informed of their presence.

The Employees

In regard to Sunday labour, members of the branch were advised that it would be necessary to keep a record of the remuneration paid. In the case of regular members of the staff the words, "One day off in lieu, with full pay," and, in the case of casual labour, the actual amount paid in respect of Sunday, should be entered in the register.

A reminder was also given that it was necessary to give at least seven days' notice in writing to the clerk to the justices of intention to open on Sunday, and to state, in addition, whether it was intended to open continuously or only occasionally. In the event of the owners deciding not to open on any particular Sunday, the clerk to the justices should be advised accordingly.

All members were strongly advised to maintain the usual full prices of admission.

The Tax: Another Appeal

Exhibitors were urged once more, in their own interests and the interests of all members of the association, to forward statements of comparative takings and the levy if they had not already done so.

Co-operative Booking

Following the usual report on General Council proceedings, it was agreed to defer further consideration of the Co-operative Booking Scheme to a later meeting of the branch.

'THE KINE. YEAR BOOK' IS NOW OUT

Indispensable on the Desk of the Efficient Office

By MAURICE A. COWAN

THE simplest way to review the KINE. YEAR BOOK, 1933, would be to answer the question: "Is it as good as the previous numbers?" The answer is "Even better." This is the twentieth year since this volume made its initial appearance.

The authors, with extraordinary diligence and accuracy, have amassed volumes of useful and necessary information, and have set it out most effectively. Nothing is done in a perfunctory way, and nothing is pretentious and ponderous. It is a kindly guide. The style throughout is lucid, pleasing and sustained. The information is comprehensive, and is classified and presented concisely.

The book is singularly free from errors, and great attention has been given to the spelling of names. I feel that this is a point worthy of mention, since so many writers on the kinema are careless concerning this important matter.

As in former years, the editor of the *Kinematograph Weekly*, S. G. Rayment, opens the volume with "The Story of the Year."

This is an engrossing chronicle of the year's work, and puts into proper perspective the much-debated question of Sunday opening. He also deals with the entertainment tax—that terrible burden the kinema has to carry. Every exhibitor will agree with his calm, business-like statement of the situation.

Mr. Rayment's comments on showmanship and on British production come at a most opportune time.

An excellent beginning this, to a book in which each chapter is written by a specialist who knows his job.

An Overseas Survey

Thomas C. Kennedy is responsible for "The Year in America." He gives one a concise account of the position of affairs as between the producer and the exhibitor. It is also significant, not only of America, but of this country, that there is a "growing tendency of the public to 'shop' and patronise only outstanding films, in contrast to the old-time habit of attending a movie house and taking in varying degrees of good grace what was offered." He contends that this is not helping the situation, that the outstanding hits are too few and far between to give the theatres a flourishing time over a period of several months or a year.

That may be true, but I respectfully submit to Mr. Kennedy that this discrimination on the part of the public may be bad for the exhibitor just now, but that in the long run it will do much to place the Industry on a firm basis. Indeed, the pictures we are now receiving from America show a great advance on last year's product.

The conditions in our Colonial markets are dealt with in an interesting manner. Here is an eloquent commentary on the Australian's point of view. Of the total of 466 feature films that were imported in 1931, only 223 were passed by the censor without cuts.

Just a small point: Miss Ussher, who is responsible for this chapter, should not have labelled "Frankenstein" a British film.

In view of the acquisition by Universal of Australian-made pictures, her notes on production are timely and welcome.

Canada's record strikes an optimistic note for British producers. The greatest trade development took place in the matter of British films, and despite the unsettled political condition of India, prospects for future business are good, and European audiences are demanding British product of the best type.

Technics

Distinctions in such an important compilation as the KINE. YEAR BOOK are invidious, nevertheless I specially commend the Equipment and Technical Section. It has been compiled by A. Leslie Carter, the associate editor of the *Kine.*, and is lucid, comprehensive and authoritative. These fact-packed chapters not only review the progress in equipment and technique during 1932, but deal with every problem that confronts the modern exhibitor.

Seating, economy in planning, decoration, illumination, stage equipment, stage presentations, safety-curtains, and fire extinguishers are some of the subjects Mr. Carter discusses, and his advice, especially with regard to lighting, is worth every exhibitor's attention.

No longer is the exhibitor's knowledge of a stage confined to the screen. Footlights, spotlights, colour-changing spots, dimmers, battens, dips, are now part of his up-to-date vocabulary.

Detailed Advice

Also any kinema proprietor who contemplates making any change in his projection room, should read with the utmost care what the author of this section has written. It will save him a lot of money and a deal of avoidable trouble.

He may desire to invest in a new arc control unit or in the new type of change-over. Or it may be time to have a new projector, or a new lens, or one of the rapidly dwindling silent halls may desire to instal a sound system, or a new screen may be needed, or new seating or new furnishings may be necessary—my tip to the buyer is study this section. It is full of practical advice.

Of less interest to the exhibitor and of more interest to the student is the chapter dealing with sound-recording systems and film processing. I would, however, advocate that in the next year's book more space and attention be given to Television.

We are constantly told that this is to be the entertainment of the near future. The televising of the 1932 Derby from Epsom to the Metropole, Victoria, certainly has a significance. It is a question mark to every producer, renter and exhibitor. They must, in their own interests, be prepared to answer the question and they would welcome any information and assistance.

This section concludes with a mass of figures, alas, most puzzling to me, but they must be a boon to kinematograph technicians. To find at a glance the various focal lengths of projection lenses in inches or the co-efficient of sound absorption of "1-in. hair-felt" and "audience, per person," savours of the miraculous.

Directories

Another section I would commend is the General Trade Directory and the Classified Trade Directory. This in itself would give the YEAR BOOK a distinction possessed by no other book of reference. To find in the minimum time the name, address and telephone number of every firm connected with the Trade side of the kinema Industry is the greatest time-saver yet invented.

The inclusion of the names and addresses of film critics of our important journals in this section was a brave venture since the editor must have known that while his volume was on the press he was gambling with accuracy. I therefore forgive him for the one or two errors.

Last Year's Offerings

In reading this new YEAR BOOK I find I have spent a disproportionate time on those pages dealing with the Trade-shown films of 1932. To anybody at all interested in the kinema this list of pictures, their length and names of stars, is extremely fascinating. There are some films that might never be remembered but for this record, and many that are evidence that 1932 was not such a bad year after all.

"Grand Hotel" was the longest film, with 10,086 ft., and the longest British picture was "Rome Express," 8,484 ft. One poser I fail to solve is why "The Impossible Lover" was marked "U" and "Kameradschaft" received an "A."

To the omniscient—and there are many in the film world—I recommend a study of the overseas Trade directory And if they knew that Jugoslavia has two producing companies and two Trade publications with unpronouncable names I raise my hat to them.

The growth of amateur film societies in the British Isles is reflected by the list of over 100, and for each the name and address of the secretary is thoughtfully given.

The Legal Point of View

Acts of Parliament are notoriously involved productions, and the editor of the YEAR BOOK deserves our thanks for having invited Mr. Norman Hart, the solicitor to the Cinematograph Exhibitors' Association, to explain the Sunday Entertainments Act, 1932. He has also revised and prepared a digest of that part of the Statute Book that affects the film Industry.

There is an interesting record of the important law cases during the year, the new companies registered, and of the bankruptcies and liquidations.

Personnel

Now we come to the "Who's What and Where in the Trade and in the Studio." While I congratulate the compiler on the Trade part, I must qualify my praise for the studio section Obviously, everybody who matters in the "Trade" is included, and biographies are concise and valuable. But if the artistes did indeed supply the details about themselves for the "Studio," many have grown unaccountably modest. Thirteen words for Herbert Marshall and seventeen for Jack Hulbert might justifiably be termed inadequate. I would suggest that this section be considerably strengthened if it is included next year.

Full marks must be awarded for the chapter on British studios, giving the personnel and equipment of our producing units.

Finally, the Kinema Directory, though composed of statistics, is a fascinating study to everybody interested in the Industry. Every hall of every theatre circuit is given, and the student could write an interesting story of the kinema based on the data. He could explain why Abercarn, with its 20,000 population, has one hall, "one show nightly, two on Saturdays, 4d. to 6d.," while Altrincham, pop. 21,356, has five theatres.

Indeed, this directory marks the map of the British Isles with more information than can be found in most books on the history, geography, and the industrial welfare of our country.

An innovation which will be applauded is the "easy section finder." This consists of an attractive coloured advertisement at the beginning of each of the sections, so arranged that reference to any particular feature is automatic.

I cannot pretend to have done anything like justice in the space at my disposal to the twentieth issue of the KINEMATOGRAPH YEAR BOOK. An editor and publishers who can give us such a volume confer a blessing on the Industry. For the modern library there is no substitute, and for the efficient office of any exhibitor and renter it is an indispensable desk-mate.

KINEMATOGRAPH YEAR BOOK, 1933.—*Kinematograph Publications, Ltd., London. 10s., or to subscribers of the* KINE., *5s.*

G.-B. £12,000,000 CAPITAL

HUGE REFUNDING SCHEME

DETAILS OF NEW ISSUE DISCLOSED

By Our City Editor

ANTICIPATIONS that the Gaumont-British group refunding scheme would be floated during last week-end were not realised. It is likely, however, that the scheme will be out in a week or ten days' time. As an actual fact, negotiations have been practically completed. It is now understood that the total issue for refunding will take the form of £5,000,000 of 4½ per cent. new Debenture stock, the issue price of which I have not been able yet to ascertain.

The issues to be replaced are the £940,000 of Gaumont-British 6½ per cent. Debenture stock; £2,925,000 of 7 per cent. stock of Denman Picture Houses; and £1,206,000 Provincial Cinematograph Theatres 6 per cent. Debenture.

It is not intended, I believe, to deal with the £2,080,000 of General Theatres Corporation Debenture stock under the forthcoming scheme. There may be a fresh issue of share capital as well.

Conversion Offer

The conversion offer to holders of the debenture stocks is to be made immediately after the meeting of the parent company on Tuesday next, and an invitation to the general public to subscribe for the unconverted balance will probably be made the same week.

As I first forecast, the group has taken advantage of the withdrawal of the underwriting ban in connection with such refunding operations to make the scheme more comprehensive than was at first intended.

Opportunity is to be taken to consolidate the share capital. Issues of 5½ per cent. first preference shares and 6 per cent. second preference shares are, I understand, to be created, while the parent company is to acquire additional shares and debentures of its associated and subsidiary concerns, to an extent of approximately £7,500,000.

Share capital of Gaumont-British Corporation will be brought up to £17,250,000, including £5,000,000 of 4½ per cent. first debentures, £3,250,000 of 5½ per cent. first preference shares, and the remaining £9,000,000 made up of 6 per cent. preference and ordinary shares.

The present issued share capital of the Gaumont-British Corporation is £3,750,000, and the debenture capital outstanding amounts to £940,583.

Tussaud's Scheme

Meanwhile, Madame Tussaud's, Ltd., announces that the 7 per cent. Debenture stock will be redeemed on May 2, in accordance with the power reserved to the company, at £105 per cent.

In order to do this an issue will be made of £200,000 new 5 per cent. First Mortgage Debenture stock at £99 per cent. The new stock will be redeemable at par by January 1, 1968, by means of a sinking fund commencing in 1936.

Holders of the 7 per cent. stock have the option to exchange their stock for an equivalent nominal amount of 5 per cent. stock. Any stock not taken in exchange will be offered to other holders of 7 per cent. stock.

Spicer-Dufay (British)

A new £600,000 film producer, distributor, printer, editor and renter company has been registered, according to Jordan's List, under the name of Spicer-Dufay (British), Ltd.

The first directors are F. S. Cotton, D. B. Mine, and V. B. Ramsden. The capital will consist of 350,000 £1 "A" shares and 25,000 £1 "B" shares.

Markets Quieten

As regards the share markets, calm has supervened the recent activity, and prices are tending to ease off. Exceptionally, British Instructional Films (Proprietors) 10s. Ordinary shares rose to 6d., Gaumont-British Ordinary to 14s. 3d., Moss' Empires Debentures to £73, and Provincial Cinematograph Theatres 7½ per cent. Participating Preferred Ordinary to 20s.

On the other hand, A.B.C. Ordinary 5s. reacted to 3s. 1½d. and the Preference to 17s. Baird Television Preferred Ordinary were only 1s. 6d., compared with 1s. 9d., and Deferred 1s. 9d., against 2s. 1½d.

British International Pictures 5s. Ordinary fell 4½d. to 3s. 6d. and the 8 per cent. Preference a like amount to 19s. 4½d. British Lion Preferred Ordinary were only 2s. 3d. in comparison with 2s. 6d., and Gainsborough Ordinary 9s. 4½d. against 9s. 6d.

Gaumont-British 6½ per cent. First Mortgage Debenture stock lost 15s. at £103, and Moss' Empires Ordinary declined 1s. 3d. to 16s. An exceptional feature was a rise from £45 to £47 in United Picture Theatres 7 per cent. First Mortgage Debenture stock.

U.S.A. News

The U.S.A. market for kinematograph shares has slumped heavily owing to the Paramount and R.K.O. receivership developments.

I now learn that three creditors, all holders of Paramount Publix 20-year 5½ per cent. Sinking Fund Gold Bonds, maturing August 1, 1950, are concerned with the Paramount petition. The petition alleges that the defendant corporation, while insolvent on December 10, 1932, with intent to prefer one M. E. Comerford, above other and like creditors, transferred to Comerford theatre properties of substantial value. The petition alleges that the corporation has committed other acts in bankruptcy. As regards the equity receiver also petitioned for, the company has received an extension of 20 days in which to file an answer.

Change of Programme

I learn that under cover of the receivership there is to be a complete reorganisation of the Paramount group. I believe the plan is to drop most of the theatres during the reorganisation and to concentrate on the production and distributing sides in the future.

Frank A. Vanderlip is to be the chairman of the bondholders' committee of both the Paramount Publix and Paramount Famous-Lasky Corporation. The other members are Robert K. Cassatt, D. G. Harriss, Morris Stern and Sir William Wiseman, the last named representing Kuhn Loeb and Co.

Loew's and Warner Figures

Loew's Incorporated reports net earnings for the 12 weeks to November 24 of 36 cents per share, against 1.09 dollars in the corresponding period a year earlier.

Preliminary figures of Stewart Warner Corporation for 1932 indicate a net loss of 2,445,197 dollars after taxation and depreciation charges, compared with a net loss of 1,830,171 dollars in 1931.

Kendal Kinema's Loss

Shareholders of the Picture House (Kendal), Ltd., held their thirteenth ordinary general meeting at the registered office of the company, 17, North John Street, Liverpool, on Saturday, February 4.

As there was a net loss on the year's trading, the directors felt themselves unable to recommend a dividend.

This company has a subscribed capital of £6,500, and has a bank overdraft of nearly £800 and other creditors for nearly £600. Freehold land and buildings are stated in the balance-sheet to be worth £5,915, furniture, fittings, etc., at £754, and there is still outstanding on the talking picture equipment lease and installation £924.

Brought forward from the trading account to the profit and loss account was £214, against which was debited 5 per cent. of the cost of the talkie pictures lease and installation (£84) and directors' fees (£330) and other small items. The loss was £266. There is a debit carry-forward balance of £223 17s. 8d. to the 1933 accounts.

The directors of this theatre are A. Ernest Shennan, W. H. French, M.B.E., and John R. Tolson.

NEW PRIVATE COMPANIES

Masquerader Productions, Ltd. — Registered January 30. Capital, £100 in £1 shares. Kinematograph film producers, programme and general publishers and printers, etc. L. Blattner signs documents as director. Qualification, £1. Secretary: S. C. T. Harvey. Registered office: 36, Red Lion Square, W.C.1.

Empress Entertainments, Ltd.—Registered February 2. Capital, £100 in £1 shares. To carry on kinematograph theatres, etc. The directors are: Harry H. Lorie, 24, Portland Court, W.; Rahleen May Lorie, 24, Portland Court, W. Registered office: Empress Theatre, Upper Street, Islington, N.1.

Quarry Bank Cinema, Ltd.—Registered February 2. Capital, £500 in £1 shares. The directors are: Myra Couper, The Fires, Albion Street, Brierley Hill, Staffs; Irene M. Roberts and Caleb H. Roberts, both of 14, Brierley Hill Road, Wordsley, Staffs. Solicitors: A. C. Hayes and Dawkins, 3, New Street, Birmingham. Registered office: York House, Great Charles Street, Birmingham 3.

Queen's Cinema (Ashton-under-Lyne), Ltd.—Registered February 2. Capital, £100 in £1 shares. Proprietors and managers of kinematograph theatres, etc. The directors are: James H. Barratt, "Loughrigg," Broadoak Road, Ashton-under-Lyne; Wm. Rogers, "Lynton," Denton Road, Audenshaw. Secretary: James H. Barratt. Solicitors: Rupert Wood, 60, Wellington Road, Ashton-under-Lyne. Registered office: Queen's Electric Theatre, Ashton-under-Lyne.

A. N. and N. Cinema Circuit, Ltd.—Registered February 3. Capital, £1,500 in £1 shares. Proprietors and managers of theatres, film producers, etc. The life directors are: Percy Artingstall, 9, Lynton Drive, Hillside, Southport, theatrical manager; James Nichols, 11, Lynton Drive, Hillside, Southport; Henry Hodson, 92, Cemetery Road, Southport, accountant and auditor. Secretary: H. Hodson. Registered office: 329, Lord Street, Southport.

Associated Theatrical Productions, Ltd.—Registered February 4. Capital, £100 in £1 shares. Theatre proprietors and managers, producers of kinematograph plays, etc. The first directors are: Cedric O. Bermingham, Noel Wilkin and Mrs. Noel Wilkin, addresses not stated. Secretary: Leonard C. Fernley, 9, King's Bench Walk, E.C.4.

INCREASES OF CAPITAL

Dufaycolor, Ltd. (producers of films, etc., 19, New Bridge Street, E.C.4).—The nominal capital has been increased by the addition of £30,000 in £1 ordinary shares beyond the registered capital of £288,000.

MORTGAGES AND CHARGES

Dominion Theatre (1933), Ltd.—Particulars filed of debentures to secure £150,000, authorised January 13, 1933, and secured by trust deed dated January 16, 1933, the whole amount being now issued. Property charged: Dominion Theatre, Tottenham Court Road, W.C., and company's undertaking and other property, including uncalled capital. Trustees: G. B. Brooke, 10, Old Cavendish Street, W., and W. H. Chantry, Africa House, W.C. Also registered charge on Dominion Theatre, dated January 16, 1933, collaterally securing £150,000 debentures. Holders as above.

Elephant and Castle Theatre, Ltd.—Issue on January 24, 1933, of £2,500 debentures, part of a series already registered.

(Continued in column 3.)

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	3/4½	3/1½	—/3
" 7½ % Pref.	17/1½	17/-	—/1½
A.P.P.H. Ord.	20/4½	20/7½	+/-/4½
Assoc. Talk. Pic. Ord. 5/-	-/7½	-/7½	—
Baird Televis. 10% Prefd. Ord. 5/-	1/9	1/6	—/3
Baird Televis. Defd. Ord. 5/-	2/1½	1/9	—/4½
Blackpool Tower Ord. £1	60/7½	60/7½	—
Brit. Cine. Theat. Ord. 10/-	4/1½	4/1½	—
" & Dom. Defd. 1/-	-/4½	-/4½	—
" " Prefd. Ord.	4/3	4/1½	—/1½
" In. Films (Propa.)10/- Ord.	-/4½	-/6	+/-/1½
" Inter. Pic 5/- Ord.	3/10½	3/7½	—/3
" " 8% Pref.	19/9	19/3	—/6
" Lion Prefd. Ord.	2/6	2/3	—/3
" " Defd. 4d	-/3	-/3	—
" Talkg. Pic. Ord. 5/-	-/3*	-/3*	—
Denman P.H. 7% 1st Mt. Deb.	£104½	£105½	+£1
" " 7% Conv. Deb.	£103½	£103½	—
Dominion Thea. £1 Ord.	-/6	-/6	—
Gains. Pic. Ord. 10/- pd.	9/6	9/3	—/3
Gaumont-British Ord. 10/-	13/10½	14/4½	+/-/6
" " 7½% Pref.	23/-	23/-	—
" " 6½%1stMort.Deb.	£103½	£103	—18/-
General Thea. Pref.	13/7½	13/6	—/1½
" " 6½%1st Mort.Deb.	£95½	£96	+10/-
Ldn & South Super Cin.2/-Ord.	-/4½	-/4½	—
Mdme Tussauds 1/- Defd.	2/3	2/1½	—/1½
" " £1 Cum. Pref. Ord.	26/6	26/6	—
" " 7% 1st Mort. Deb.	£106	£106	—
Metro. Cin. Invest. 10% 10/- Pref. Ord.	1/3	1/3	—
Moss' Empires £1 Ord.	17/3	15/6	—1/9
" " £1 Cum. Pref.	15/6	14/7½	—/10½
" " 6% Deb.	£101	£101	—
" " 4% Perp. Deb.	£72½	£73	+10/-
P.C.T. Ord. 10/-	15/3	15/3	—
" 7½% Ptg. Pf. Ord.	19/6	20/6	+1/-
" Cum. "A" Pref. £1	24/6½	24/6	+/-/1½
" "B" " "	22/-	23/-	+1/-
" 6% 1st Mort. Deb.	£105½	£105½	—5/-
" Const. 7% Pref.	22/6	22/-	—/6
Stoll P.T. Corp.	3/9	3/3	—/6
United P. Thea. 10% Pref. Ord.	-/3*	-/3*	—
" " " 7% 1st. Mort. Deb.	£45	£47	+£2

*Nominal.

£1 Shares unless otherwise stated.

MEN AND MOVEMENTS

R. G. Oram Leaves Liverpool for Southport—Dudley Changes —J. Newey to Manage G.-B. Palace, Cheltenham —S. P. Clewlow Promoted

R. G. Oram, who has been manager of the Rialto P.T., Liverpool, for the last six months, will transfer to the Palladium, Southport, in a similar capacity on Monday next, February 13. He succeeds **R. Halstead**, who returns to Liverpool to fill the vacancy at the Rialto. Mr. Oram has been in the service of P.C.T. and Gaumont-British, for nearly six years, and came to Liverpool three years ago to take charge of the Trocadero Kinema, where he remained for two and a half years before being transferred to the Rialto. In London, he was for eighteen months relief manager in the West End, and twelve months manager of the West Kensington Super-Cinema. A keen publicist, Mr. Oram has been responsible for two of the best kinema displays in Liverpool—the first, the lobby display at the Trocadero for "The Ghost Train," and the other the exterior publicity for "Bring 'Em Back Alive" at the Rialto, both of which were fully described and illustrated in the *Kine*.

R. G. ORAM

R. Halstead, who has been appointed manager of the Rialto P.T., Liverpool, has been in charge of the Palladium, Southport, since the theatre reopened after having been rebuilt, and was previously manager of the Magnet Kinema, Liverpool.

G. Almond Jones, who for the past thirteen months has managed the Criterion Cinema, Dudley, has been appointed to the charge of the Regent, Dudley, where he succeeds F. Missen. G. Jones has been with Gaumont British-P.C.T. as assistant manager at the Regent, Sheffield; the New Victoria, Preston, and the Regent, Ipswich. He was for a period relief manager for the Midland area of the G.-B. organisation, and prior to receiving his Criterion management was for eighteen months in the managerial chair of the Arcade Cinema, Worcester.

G. A. JONES

B. SINGLETON

Brindley Singleton, who early last year succeeded A. Pickard as manager of the Picture House, Wednesbury, has been appointed to the managerial chair of the Criterion Cinema, Dudley, where he succeeds G. Almond Jones. B. Singleton was, prior to his appointment to Wednesbury, assistant manager to E. D. Hainge at the City Cinema, Leicester. He is a keen exploiteer, and has put over some smart publicity stunts whilst at Wednesbury.

J. J. Newey, manager of the Savoy, Plymouth (Gaumont-British) for the past 18 months, has been appointed manager of the new Gaumont Palace, Cheltenham, which is to open on March 6.

Billy Leighton, the newly appointed manager of the Regent, Blackburn, has been with the Regent company nearly 12 years. He was at one time musical director, being himself a clever pianist.

Harry Reubin, who has left the service of Warner Bros. to represent Sterling Films, Ltd., in Notts, Derby, Leicester and the Potteries, has been connected with the Trade in the Midlands since 1910, when he was with Walturdaws. Most of his service has been on the renting side, but for some years he managed the Olympia Picture House in Ladypool Road, Birmingham, for Harry Reynolds.

E. M. Fish has just been appointed United Artists' representative for the Eastern Counties. Mr. Fish, who has gained a pretty extensive experience of the Eastern Counties, has resigned from the British Lion Film Corporation, with whom he has served in various areas in the United Kingdom during the past two years.

Geo. Pilkington, identified with the Fox Manchester branch for over ten years, has been appointed representative for Winads in Lancs, Cheshire, North Wales, Westmorland, and Cumberland. Mr. Pilkington was presented with a writing bureau by his colleagues at Fox Film Co. on his taking over his new appointment.

W. K. Davy, late assistant manager of the Blue Halls, Hammersmith, has succeeded Mr. Hartley as manager of the Hippodrome, Rotherhithe.

Bert Denvers has returned to the Lancashire Industry as representative for Butcher's, at their Manchester branch.

Frank Collinson, formerly with P.D.C., has gone over to Universal as traveller at their Manchester branch, succeeding J. Buhicrosan, who has been transferred to Birmingham.

H. Francis, formerly of First National, and A. Burgess (Haines School of Dancing) are now identified with Boro' Electric, Manchester, handling Neon lighting.

W. G. Thompson has joined P.D.C. as traveller in the Lancashire area.

Basil Kay, who is now managing the Alexandra, Salford, Manchester, is making a speciality of variety turns.

R. Evans has resigned the managership of the Liverpool branch of P.D.C., a position he has held for the last six years.

H. Cotton has again been appointed vice-chairman of the North Staffs branch, an honour he justly deserves. He is one of the association's keenest workers. As proprietor of the Princes Cinema, Stoke, he has done much for local charity. On the civic side, he is vice-president of the Newcastle (Staffs) Chamber of Trade.

H. COTTON

Mrs. Davies, formerly manageress of the Globe, Burslem (Stoke-on-Trent), has taken over similar duties at the Palladium, Burslem, in place of **P. Morgan**. Mrs. Davies has had a wide experience in the kinema Trade locally, transferring her activities from the Palace Theatre some years ago to the Globe when it was reopened after extensive alterations.

RECEIVERSHIPS (APPOINTMENT OR RELEASE).

London Cinemas, Ltd.—J. B. Hill, of 24, Ryder Street, S.W.1, ceased to act as Receiver of the rents of 13, Gerrard Street, W.1, on December 30, 1932.

BANKRUPTCY.

A. Guyster, lately 54, Blackfriars Road, London, S.E.1.—The adjourned public examination was convened at the London Bankruptcy Court. According to the statement of affairs there were liabilities amounting to £7,003, of which £2,645 was expected to rank, against assets of £6 18s. 1d.

BRITISH MOVIETONE NEWS, LTD. £10,000 Capital Returned

MR. JUSTICE MAUGHAM, in the Chancery Division on February 6, confirmed a reduction of the capital of British Movietone News, Ltd., by returning capital in excess of the needs of the company.

Cecil Turner, for the company, said it was proposed to return 4s. on each of the 50,000 shares now at the nomination of 14s. each, they having been reduced on a previous occasion by 6s. The sum required for this return of capital was £10,000. The company was in a strong financial condition and had cash at the bank amounting to £6,000 as well as a large sum realised for its dollar account in connection with its American business. There was a surplus over and above the liabilities and the £10,000 of £30,000.

His Lordship made an order as desired.

BLATTNER PICTURE CORPORATION Compulsory Winding-up

IN the Chancery Division on February 6, Mr. Justice Maugham made an order for the compulsory winding-up of the Ludwig Blattner Picture Corporation, Ltd.

Mr. J. Buckley appeared in support of the petition, and said he represented a judgment creditor for money lent, the sum concerned being £7,374.

There was no opposition.

ABSE'S CINEMAS, LTD. Compulsory Winding-up

MR. JUSTICE MAUGHAM, in the Chancery Division on February 6, made an order for the compulsory winding-up of Abse's Cinemas, Ltd.

W. Hunt said he appeared for the petitioning creditor and for eight supporting creditors for £234. There was no opposition.

B.I.P. CARNIVALS

IN MANCHESTER AND LONDON

The first annual B.I.P. dance in the Manchester area is to be held at the Grand Hotel, Manchester, to-night (Thursday, 8 p.m.—2 a.m.). It is open to the public, the charge, including running buffet, being 5s. Molly Lamont and Margot Grahame are coming up from Elstree, and Arthur Riscoe and Lupino Lane from the Palace, Manchester, will also be present.

B.I.P. London Ball

Arrangements are now practically complete for the third annual ball arranged by B.I.P., A.B.C. and their associated companies to take place on Thursday, February 16, at the Wharncliffe Rooms.

All the stars of Elstree and Welwyn will take part in the proceedings, and it is hoped that Constance Cummings, the American star under contract to B.I.P., will also be present.

A large number of spot prizes and other attractions are promised.

Tickets, price 12s. 6d. double, include the running buffet and may be had of Mr. Cook, of Wardour's, or at the offices of any of the companies concerned.

Sheffield and Chesterfield Ball

The annual Sheffield and Chesterfield Kinema Trades Ball is to take place at the Picture House, Chesterfield, on Thursday, March 9.

Harry Mitchell (Ideal) and Len Sullivan (Central Picture House) are in charge of the arrangements at Sheffield, and Frank Harris (manager of the Picture House) will, as usual, look after things at Chesterfield.

Tickets are limited, and early application is requested.

National Screen Service Dance

Saturday next sees National Screen Service indulging in its Third Annual Dance at Westminster Palace Rooms.

LONDON TRADE SHOW: PHOENIX THEATRE, TUESDAY, FEB. 14, AT 3 P.M.

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JACK MULHALL

ROY D'ARCY...

CLARA KIMBALL YOUNG

EDMUND BREEZE

MONTAGUE LOVE

ALICE DAY

directed by NORMAN HILL

An ALBERT HERMAN Production

TRADE SHOW

PHOENIX THEATRE

CHARING CROSS ROAD,

MONDAY,

FEB. 13, at 3 p.m.

SHE WAS NAUGHTY - SHE WAS NICE - BUT WHEN SHE GOT HAUGHTY - MEN PAID THE PRICE!

ALSO

"THE MIGHTY WORLD"

3 REELS OF AMAZING UNHEARD-OF FACTS!

SOMETHING THAT WILL MAKE THEM THINK AND TALK!

READ WHAT AMERICA SAYS:—

"Genuine entertainment—should go well on any program." "Film Daily."

"Interesting, diverting — the origin of the earth and its living occupants—holds the attention." "Motion Picture Herald."

"Entertaining—juvenile as well as adult appeal." "Motion Picture Daily."

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THRILL AND ADVENTURE on the STORMY SEA OF LOVE.

SCREEN GOLFERS

TO PLAY TEAM OF PROFESSIONALS

Dance Announcement

ONE of the finest sides of professional golfers has been arranged to play a team of Screen Golfers at Stoke Poges on March 9, which happens to be one of the "big occasions" of the Screen Golfing Society. It is the date of the auction dinner and sweep, and the pros. will be entertained to dinner at the Kit Cat headquarters that evening. The teams are:—

Professionals: George Gadd, Roehampton; Percy Allis, Beaconsfield; Archie Compston, Coombe Hill; Arthur Havers, Sandy Lodge; Bill Twine, Langley Park; Arthur Lacey, Selsdon Park; Len Holland, Gerrards Cross; Hugh Roberts, Stoke Poges.

Screen Golfers: Maurice Ostrer, Sir Gordon Craig, F. S. Fisher, Owen Jones, Major Middleton, Leonard Abrahams, Jeffrey Bernerd, Mark Ostrer.

Screen Golfers' Dance

The question of the price charged for the tickets for the Screen Golfers' dinner-dance, to be held at the Kit Cat Restaurant, on Sunday, Feburary 26, having been raised, Jeffrey Bernerd wishes to make the point clear.

In explaining the reasons that led the committee to charge a guinea for tickets, he points out that all the profit will go towards a sinking fund which the committee are endeavouring to create. The Society is faced with heavy expenses, particularly in regard to the alteration of the course at Stoke Poges, for which the Society is partly responsible. These alterations will make the course the finest in the London golfing area.

The committee also feel that the establishment of such a fund is necessary in view of possible future contingencies.

To benefit this proposed fund, the committee have an ambitious project afoot, none other than organising in the near future a ball, to be held at the Royal Albert Hall, or some such place. This event will be on a vast scale and should attract considerable support.

SHEFFIELD CARNIVAL

SHROVE TUESDAY FUNCTION

Arrangements are being made for 1,500 dancers at Sheffield's big staff carnival and masked ball, which is to be held at the Cutlers' Hall, Sheffield, on Shrove Tuesday, February 28. This year the profits are for the Sheffield Kinema Benevolent Fund.

For the first time it is to be organised by the Sheffield branch of the C.E.A., the secretary (Arnold R. Favell) being assisted by Arthur J. Ollerenshaw, manager of the Coliseum, who has been appointed honorary secretary.

Another Beaufort Dance

Fredk. J. Studd, manager of the Beaufort Cinema, Washwood Heath, Birmingham, announces that on February 17 he is arranging another of those happy "after the show" functions—a Beaufort Dance, which will be held at the Coach and Horses Hotel, Coleshill. Tickets, priced 2s. 6d., can be obtained from Mr. Studd at the Beaufort, and the proceeds go to charity.

Rotherham Carnival Dance

C. Stuart Burgon, the recently appointed manager of the Empire Superkinema, Rotherham, last week organised a big carnival dance at the Town Hall.

MUNICIPAL CONCERTS

SHEFFIELD PROTEST IGNORED

The protest by Sheffield exhibitors against the use of the new Sheffield City Hall for cheap municipal concerts has apparently been disregarded. The first of a series of concerts was given on Saturday, and it is understood that not only will they be given at fairly frequent intervals, but that there is a probability that a municipal orchestra will be formed.

The exhibitors, who are very hard hit by the acute depression in the steel, iron and coal trade, much resent this new municipal competition.

PEOPLE FOOTBALL CHEQUE

PRESENTED AT KINEMA

For the third time in about two months the Mayor of Burton-on-Trent (Coun. W. Hutson, J.P.) has handed to lucky Burton picture patrons cheques of substantial amounts as the first prizes in newspaper competitions. Last Friday evening the Mayor again made such a presentation at the New Picturedrome to John Wilson, of 42, Cross Street, Burton-on-Trent, of a cheque for £1,250 as the first prize in the *People* football competition.

Mr. Wilson, asknowledging the cheque, thanked the *People*, the Mayor and the Burton Picturedrome Co.

SCHOOLMASTER PRAISES KINEMA

J. J. Backhouse, manager of the Kursaal Kinema, Southend, sent a letter to the headmaster of a local school, intimating that because of the good behaviour of his boys they would be allowed at his matinees half price. The reading of the letter to the boys not only brought them to the matinee, but considerably improved their behaviour, so wrote the master to Mr. Backhouse.

Workmen have started on the dismantling of the awning at the Kursaal Kinema, Southend. This is a preliminary of extensive alterations to Southend's One Bright Spot, the Kursaal.

Jeffrey Bernerd, of the Screen Golfing Society

CAPITOL, ABERDEEN

BAILIE'S PRAISE FOR NEW THEATRE

Opening Ceremony

ABERDEEN'S new super-kinema, the Capitol, was opened last Saturday afternoon by Bailie Edward Watt. The inauguration ceremony was a simple one, and took place in the presence of a number of invited guests. Early in the evening it was opened to the general public.

At the opening ceremony a gold key, which unlocked the entrance door, was presented to Mrs. A. D. Hay, wife of A. D. Hay, chairman of the Aberdeen Picture Palaces, Ltd., by G. A. Wilson, advocate, one of the directors. There were also present at the ceremony Johnston Hay, B. H. Gates, the general manager, and J. M. Clapperton.

The Capitol, said the Bailie, was an Aberdeen enterprise. It was the realisation of the ideal of an Aberdeen company who had taken a lead in the kinema industry, and they united in congratulating them on the splendid result they had achieved.

The Capitol was the last word in the kinema world, and reflected greatest credit on all concerned in its design and construction. It was impossible on that occasion to do justice to all the features that characterised that wonderful building. Comfortable seats had been provided with a generous allowance of space beyond the requirements of the regulations. The decoration was simple, almost severe, but most effective, and it was combined with a marvellous lighting system, which produced the most wonderful blending of colours. Music came from an organ of almost infinite capacity, and in technical equipment, heating, ventilation and fire protection trouble and expense had not been spared to secure the best results.

Bismark's Doctrine Modernised

In thanking Bailie Watt, Mr. Gates said some people might ask how they had the temerity to launch such a big enterprise at such a time. That disciple of blood and iron, Bismark, had a doctrine of, "In times of peace prepare for war." The Aberdeen Picture Palaces, Ltd., had modernised that into, "In times of depression prepare for prosperity."

Edward O'Henry, from Madame Tussaud's, London, played on the Compton organ.

Decorated With Light

Designed by A. Marshall Mackenzie, Son and George, architects, of Aberdeen and London, the Capitol ranks among the finest houses in the North. It provides accommodation for 2,100 persons.

In dealing with the decoration of the auditorium the architects have paid particular attention to the question of lighting, and they have collaborated with the Holophane Co. in the production of a decorative scheme which will provide beautiful and spectacular colour effect.

An outstanding feature is a large plaster cyclorama at the rear of the stage, which is illuminated by means of Holophane three-colour cyclorama flood equipment.

Another interesting installation in connection with the stage is that of the counter weighting and hydraulic lifting plant by Furse and Co., Ltd., of Nottingham.

A full description of the Capitol will appear in the next issue of the *Ideal Kinema*.

BRITISH FILMS

NEGLECTED MATERIAL

Norman Wilson, editor of the *Cinema Quarterly*, addressing the members of the Edinburgh Film Guild on "National Expression in the Cinema" last Friday evening, asked his audience to try and remember one British film shown during 1932 that was truly British or English in spirit, conception, atmosphere, and location.

There were countless themes lying to hand in our great industries, in the railways, and on the roads, in the romance of shipping, and in the opportunities of our far-flung Empire.

Britain without doubt had the finest movie material in the world lying to hand, right under our noses. Only when that material was used, and used in the right manner, would Britain produce films which were truly national in character, and with sufficient strength of purpose to justify the artistry of the craftsmen who at present were wasting their talents on productions generally quite unworthy of their labours.

THE KINEMA AND ITS APPEAL

No Public to Appreciate Artistes, States Lecturer at Glasgow University

SCOTLAND'S GIANT TAX CAMPAIGN

MANY patrons of the kinema resent being made to think, said Charles Oakley in a lecture on "The Kinema and Modern Life" at Glasgow University on Tuesday last week.

The first appeal of the commercial kinema was simply that of visual realism, he said, but 20 years passed before the kinema became a new form of theatre by telling a story. Its second appeal was that of self-identification either with the characters represented or with the star.

The greatest handicap of the film was its passivity. It was too easy, and while that led to satisfactory box-office returns it must delay the progress of the film as an art.

The kinema at present did not lack artistes. Some of the directors and producers were exquisite artistes. What it lacked was a public to appreciate them.

Half a Million Signatures

The Entertainments Tax campaign is meeting with a considerable measure of success in Scotland, where already nearly half a million signatures have been procured. If the remainder of the country do as well in the same proportion, the total of patrons' signatures will be colossal.

Fancy Dress Ball

With the publishing of the prize list and full details, interest in the ball this past week has risen rapidly, and the tickets are meeting with a steady demand. The committee have been fortunate in securing a very handsome list of prizes, 25 classes in all, and there is every reason to expect that Friday night's function will eclipse anything that has ever been before.

Organiser Angus is having the hall transformed into a winter carnival scene, and a big theatrical cabaret will be presented by Tommy Lorne and the principal artistes from the Theatre Royal pantomime, while Carl Brisson, George Graves (from the "Merry Widow" at the Alhambra) it is expected will also attend.

R. C. Angus, better known as "Bob," as far back as 1912 was manager of the Charing Cross Electric Theatre, Sauchiehall Street, Glasgow, the first continuous picture show in Glasgow, has been for the past six years honorary organiser of the function which has contributed hundreds of pounds to local charities.

Kinema Raids

An amazing series of raids on picture houses was brought against a man who was charged at Glasgow Sheriff Court on February 1. He was charged with breaking into 16 kinemas in Glasgow, Greenock, Paisley, etc., and was committed to prison.

The epidemic of kinema burglaries still goes on. This week an attempt was made on the Rhul at Burnside. However, efforts to open the safe were unavailing, and nothing was taken away.

New Suburban House

W. B. Inglis, of the Boulevard Picture House, Knightswood, Glasgow, has plans prepared for the erection of a new theatre at Muirend on the south side of the city. The new hall will be on the same lines as the Boulevard, but more elaborate, and will have a seating accommodation for about 1,600. It will be erected at the corner of Muirend Road and Cathcart Road.

Two New Companies

Two kinema companies were registered in Scotland last week: Aberdeen Entertainments, Ltd., 13, Bridge Street, Aberdeen. Capital, £100 in £1 shares. Private company to acquire a lease over the hall, the Plaza, Prince Regent Street, Aberdeen. Subscribers:—Robert Crichton, manufacturing ironmonger, Ashtonlea, Riverside Drive, Aberdeen, and Wm. Burton Denham, billiard-room proprietor, 410, King Street, Aberdeen.

La Scala Picture House (Greenock), Ltd., 5, Captain Street, Greenock. Capital, £100 in £1 shares. Private company. Subscribers:—Walter Grieve M'Aulay, master baker, and George Ballantyne M'Aulay, master baker, both of 3-5, Captain Street, Greenock.

Wedding Presentation

Last Monday week circuit managers of Geo. Taylor's houses met at luncheon to do honour to N. Mansel, of the Partick Picture House, and to mark the occasion of his marriage on the following day. Geo. Taylor, general manager, presented Mr. Mansell with a handsome walnut clock from the various managers and staff of Partick Picture House, and on behalf of the directors presented a cheque in recognition of services rendered.

N. Mansel was also asked to convey the best wishes of the managers to his bride-to-be, Miss Ripsher, who has been employed in G. Taylor's office at Partick Picture House for some time.

Petition for Winding-up

In the Court of Session, Edinburgh, on February 1, a petition was heard at the instance of a Glasgow printer for the winding-up of the Scotia Picture House, Ltd., Glasgow. The petitioner stated that he had obtained a decree in May last year for £269 5s. 6d. and £7 16s. 5d., which had not been paid. He submitted that the company was unable to pay its debts and it should be wound up and an official liquidator appointed.

The Court granted the petition.

Kinemas for Unemployed

The success of the new movement to aid the Glasgow unemployed is undoubted, and it is said that other kinemas are to join in the movement. Last Wednesday morning special programmes for the unemployed were given at the New Partick P.H. and the New Star, Maryhill, Glasgow.

At the New Partick, the star turn of the show was the appearance of Tommy Lorne from the Theatre Royal pantomime. In addition to films, the programme consisted of an interesting talk on "Deep Sea Fishing," by A. Aitken, and an address by the Rev. A. Dawson, of Partick.

Another stage star, Dave Willis, from "Dick Whittington," at the Pavilion, appeared at the New Star. On Monday, February 6, a special free show of the pantomime was held at the Pavilion for unemployed. An address was given by G. Eyre-Todd on "What Glasgow Used to Be."

Lodge Anima

Lodge Anima, at their regular meeting, held in the Masonic Halls last Friday, carried through the Mark Ceremonial, which was conducted by P.M. Bro. W. Carlas, assisted by P.M. Bro. A. J. Watt. At the next regular meeting, the Provincial Grand Lodge of Glasgow is to visit the Lodge and a harmony would follow.

Film Society International Programme

On Sunday evening, February 5, a meeting of the Glasgow Film Society was held in the King's Picture House, Charing Cross. The programme consisted of a Swedish production entitled "En Natte," directed by Gustaf Molander; a Czechoslovakian film, "Games of Slovak Children"; and "Charleston," a futurist French production.

Glasgow Change

The New Calder Picture House, Govanhill, Glasgow, one of Glasgow's latest suburban houses, has been added to the Winicour circuit,, being taken over from James Hamilton last Monday.

"Grand Hotel" in Glasgow

"Grand Hotel" is having a very big first run in Glasgow, where it is being screened simultaneously at three city houses for a fortnight, the La Scala, the New Bedford, and the Regent. The Bedford and La Scala are running five shows a day.

"Sign of the Cross" Postponed

Manager Hamson, of Paramount, announces that the Glasgow Trade show of "Sign of the Cross," already announced for February 15, has been altered and on that date will be shown in Green's Playhouse "Under Cover Man," which was originally fixed for the following Wednesday. The revised date for "Sign of the Cross" will be announced later.

National Distributors' Screenings

National Distributors have arranged for the showing in Glasgow of "Madchen in Uniform" week commencing March 27 at the Regent Picture House. Another big production, "Atlantide" is, we believe, coming to Green's Playhouse, Glasgow, week commencing July 17.

With Edinburgh Amateurs

This week an Edinburgh amateur cine club, Pinnacle Productions, held three shows in Overseas House, Princes Street, of films made by them in the past year.

In all, seven films were produced during the year.

Palace, Edinburgh, Improvements

Several improvements are being carried out to the Palace Picture House, Princes Street, Edinburgh. The entire house is being reseated, recarpeted and redecorated. In addition, a new screen is to be installed.

Charlie Beveridge, one of the most popular of the younger school of film men in Glasgow, has been congratulated this week on the birth of a son and heir. Both mother and son—and daddy—are "looking on the bright side!"

Presentation of wedding gift to N. Mansel, manager of Partick Picture House, Glasgow, by Geo. Taylor, general manager of Taylor's Circuit. Included in the photograph are managers of G. Taylor's other circuit houses. Left to right: Mr. Ross (Kelvin), J. Clarke (Orient); standing: Mr. Mansel and Mr. Taylor, Mr. Sowerby (West End, Paisley), W. Hinks (Alex Cinema, Paisley), Mr. Morrison (New Star, Maryhill, Glasgow), and W. Kempsell of the "Kine"

D

• Gloria Sw

"PERFECT UNDE

Powerful ...udes :—

LAURENCE OLIVIER JOHN HALLIDAY SIR NIGEL PLAY...AIR MICHA...

Miss Swanson's first British Pictu...e made at Ealing Studios.

Dir... CYRI...DINER

PREM... RU...
BOO... FOR
EMPIRE... HEA...
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"EXCELLENT entertainment with pronounced appeal to feminine patrons and obvious box-office possibilities."

TO-DAY'S CINEMA.

"SUPERB. Well up to the Hollywood standard, Gloria Swanson does her best work since 'The Trespasser'. Booking for sophisticated audiences with big stellar pull. Superb photography."

DAILY FILM RENTER.

Swanson •

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udes :—

MICHAEL FARMER GENEVIEVE TOBIN NORA SWINBURNE

Britain's most sumptuous, costly and luxurious production

DINER

RUN
FOR
HEATRE
QUARE

"GOOD POPULAR BOOKING WITH UNQUESTIONABLE BOX-OFFICE VALUES. Strong emotional and feminine appeal. Colourful and diverting. Distinguished by its glowing modernity scope and powerful feminine interest. Everything that dazzles the eye of the masses is here. Gloria Swanson has attractiveness and poise, is seen at her best. The picture is a star booking, and its capacity to pull is of little doubt."

KINEMATOGRAPH WEEKLY.

"Forty-Second Street"

In support of the nine stars of FORTY-SECOND STREET are no fewer than 250 players, including several dancing troupes of which the above young ladies form one

George Brent and Bebe Daniels, both of whom have important roles in this drama with music

Ruby Keeler, Al Jolson's wife, makes a sensational debut in the role of an ingenue chorus girl. Here she is with her fellow stars—George Brent and Bebe Daniels

FORTY-SECOND STREET is claimed to be the first musical play to tell an intelligent story. Guy Kibbee in a dramatic moment

George Brent, Ruby Keeler, Bebe Daniels and Warner Baxter in an important incident of the story of FORTY-SECOND STREET

An unconventional snap of Warner Baxter taken during a rehearsal scene

A real story of the romance and tragedy of the stage is unfolded in FORTY-SECOND STREET (Warner) which is claimed to be the most ambitious and spectacular musical drama screened. The stars are Ruby Keeler, Bebe Daniels, Warner Baxter, Dick Powell, George Brent, Guy Kibbee and Una Merkel

RYSON'S CLAIM AGAINST UNIVERSAL

ARL LAEMMLE'S CHARGES DENIED

A Cheque for Charity

AMAGES in respect of wrongful dismissal from the post of managing director of Universal Pictures, Ltd., of Wardour Street, W., were claimed by James Van ber Bryson, who brought an action inst the company before the Lord Chief tice (Lord Hewart) and a special jury in King's Bench Division on February 1.
he defendant company admitted having missed Mr. Bryson, but pleaded that they e justified in doing so because of his conduct and breaches of duty.
r. Bryson's case was that by an agreeit made in June, 1929, he was appointed naging director of Universal Pictures, . for three years. When he was dised in September, 1931, the agreement over five months to run, and £3,880 was to him in respect of that period.
orman Birkett, K.C., for Mr. Bryson, said he came to England in 1923 at the uest of Carl Laemmle, chairman of Unial Pictures, Ltd., and president of the erican company, Universal Pictures, Inc

f a Million Profit

etween 1923 and 1931, the defendant comy took over four and a half millions as for films, and made a profit of half a ion.
r. Bryson gave evidence that since his nissal he had been unable to obtain emrment. Mr. Laemmle did not favour a gestion that the company should make s in England.
r. Bryson denied that payments made to Tresider, with whom he was now living, assisting to translate and edit films were avagant.

£50 Cheque

uestioned about a £50 cheque given to y Rafter, wife of the Chief Constable of mingham, for a charity, Mr. Bryson said vas given to Miss Tresider to hand to y Rafter.
e afterwards received a letter from Mr. mmle stating that the £50 was paid into s Tresider's account and that Lady ter received a cheque for £25 from Miss nider.
r. Bryson said that Miss Tresider handed a receipt for £50, purporting to be ed by Lady Rafter, and he believed it a genuine receipt.
he hearing was adjourned.
Thursday Mr. Bryson gave evidence that he Miss Josephine Baker in France with the ct of getting her to make a film for Universal ures. Everything connected with the negotiawith Miss Baker was known to Mr. Ditcham, rector of the defendant company.

l Laemmle's Charges

aling with the meeting of the defendant com- at which charges were made against him, Mr. on said that Carl Laemmle outlined five ges, mentioning:
Horatio Bottomley, the Lady Rafter cheque, Federated Estates, the Paisley disaster and the discussion with Warner Brothers concerning the easing of the Universal offices.
had no opportunity of replying to the ges," said Mr. Bryson. "I was not allowed to . I fought, but it did not do me any good. I not think I deserved what I had got, and I it was not Carl Laemmle's way of doing gs."
. Bryson added that on the next day he had kfast with Mr. Carl Laemmle, who said: "I re your nerve and the way you handled youryesterday." At Mr. Bryson's flat in Park Lane Laemmle said: "Bryson, you must be worth ast 150,000 dollars unless you have been spendyour money on horses, women and gambling.

rsed Threat

did not like that and plainly told him so." Mr. Bryson. Mr. Laemmle threatened to ckball" Mr. Bryson if he took the case to , adding "If you fall out with me you will be for life."
oss-examined by Mr. Bevan, Mr. Bryson said he ght Mr. Laemmle's conduct was shameful and heless, but he did not write and tell him so. lid write to Mr. Laemmle, but did not suggest the charges were untrue. "It was too late I had told him that at the meeting," exed Mr. Bryson.
estioned about the £50 cheque for Lady Rafter, Bryson said he did not know that Miss Tresider it into her own banking account and proa forged receipt.

his Forgery Business"

. Bevan: What honest explanation can you find being paid into her account?
. Bryson: As a business man I cannot suggest but I don't think there has been any dissty about it. It was probably due to the way women do business.
Just how this forgery business comes up I don't ," added Mr. Bryson.
. Bevan: Didn't you know that the receipt was ared by Miss Tresider, and you hoped it would an end to the matter?
. Bryson: I did not.
you know that that document was typed in Rialto kinema office at Miss Tresider's dicta—No.
. Bryson agreed that in August, 1931, he and Tresider went to a Birmingham convent, and Tresider came out with a receipt for £50. The pt was dated September, 1930.
. Bevan: Did you know before she went in Miss Tresider was going to pay some money?
. Bryson: No.
re you not from first to last trying to shield lady and protect her from the consequences r action?—Absolutely no.
. Bryson said he was one of a syndicate that to have been formed to introduce Josephine r to the London stage. That would have ved him being interested in a business other that of the defendants', but he maintained that would not have been a breach of his ract.

erated Estates

rther cross-examined on Friday, February 3. Bryson said that his connection with Federated tes, Ltd., the owners of kinemas, must have ght the defendant company thousands in film

estioned about payments to Miss Tresider, Mr. on said that she did not need experience to le her to cut, re-title and put together films. was paid £250 for her work on "Les rables," but it was worth £500.
. Bryson denied telling the defendants' solicitor he would resign if Mr. Carl Laemmle would

J. V. BRYSON

find some sufficient reason which did not involve any risk for his future.
Referring to Miss Tresider's engagement as vocalist at the Rialto, Mr. Bryson agreed that she was paid for 14 weeks when she did not sing.
Miss Tresider, who gave her name as Mrs. Ida Simpson, gave evidence that she was engaged to sing a prologue to silent films, and she had a very good reception. She ceased singing because the films shown "were very poor and I could not find the stuff to sing for them."

Flair for Film Editing

Speaking of her translation of the titles of "Les Miserables," Miss Tresider said she had a natural flair for the work, and she felt that she earned the £250 she received.
Miss Tresider said she had no criminal intent when she endorsed the £50 cheque in Lady Rafter's name. She had already spent over £25 at the charity bazaar. She agreed that she wrote the receipt and Lady Rafter's signature, but Mr. Bryson did not know it. "I hid everything from him," said Miss Tresider.

Miss Tresider's Denial

Mr. Bevan suggested that Miss Tresider was shielding Mr. Bryson, and she replied: "It's a lie." She explained that she did not tell Mr. Bryson about the receipt because she did not want to worry him.
The hearing was adjourned until Wednesday next, February 8.

PALACE, DEVIZES

RECONSTRUCTED AFTER FIRE

Destroyed by fire last September, the Palace Theatre, Devizes, has been rebuilt and was reopened on Monday, February 6. Very little alteration has been made in the facade of the house, but the crush-hall has been improved. The mezzanine lounge, which was a feature of the old theatre, has been retained. Access to this is gained by the grand staircase from the crush-hall, and the entrance to the balcony is from the lounge. The balcony in the new house is comfortably carpeted and seated with tip-up armchairs with rubber sponge armpads.

On the ground floor there is a seven-foot gangway at the rear of the seats, giving ample room for patrons entering or leaving this part of the building. This gangway is separated from the seating by a wooden partition surmounted by a glass screen. The general scheme of decoration of the auditorium is what may be termed semi-atmospheric, and represents an Italian landscape. The lighting, which is of the concealed type, is in rose pink.

The proscenium opening is 26 ft., and the stage has been built to allow of any type of show being put on. As a matter of fact, the house reopened with a pantomime, "Cinderella."

Provision has been made for an orchestra pit to accommodate about a dozen musicians. A feature of the theatre are the organ grilles on each side of the proscenium, which are electrically illuminated.

The house was designed by Satchwell and Roberts, architects, of Birmingham, the builders being W. E. Chivers and Sons, Devizes. All the seats, carpets and curtains for the Palace were supplied by W. W. Turner and Co., Birmingham. Decorative plaster work was carried out by Bryan's Adamanta, Ltd., Birmingham.

A scene from HYPNOTISED (Ideal), the hilarious Mack Sennett full length comedy featuring Moran and Mack

IMPORTANT NEW RADIO PRODUCTIONS

MANY ALL-STAR FILMS FINISHED

West End Releases

RADIO'S coming product includes pictures by the world's finest dramatists and starring the biggest box-office names on the screen.

There are at present two Radio pictures playing West End pre-releases, and others awaiting their pre-release run. "The Conquerors" and "Rockabye" at the New Gallery and Alhambra respectively have both drawn very fine notices—"The Conquerors" especially being hailed as a "picture with an idea."

There are six further Radio films being Trade shown next week. Outstanding amongst them are "The Half Naked Truth," with Lee Tracy and Lupe Velez and "No Other Woman," with Irene Dunne and Charles Bickford.

Already finished and awaiting Trade show are several pictures which, it is claimed, cannot fail to come into the category of outstanding offerings. First is "Our Betters," the well known satire by that prince of satirists, Somerset Maugham. This picture stars Constance Bennett, supported by Gilbert Roland and Charles Starrett. This was directed by George Cukor, who made "What Price Hollywood?"

Edgar Wallace's "Kong"

The long-awaited Edgar Wallace story, "Kong," which has been in production ever since his death, has now been completed. Merian C. Cooper, who has been in charge, has turned out a picture which has been described by Ambrose Dowling, Radio's foreign manager, in a cable to London, as "simply marvellous."

We must await this picture with what patience we can muster, for it must be remembered that Wallace himself considered "Kong" the finest idea he had ever conceived, and Merian C. Cooper can be relied upon to extract the utmost from an unusual theme.

John Barrymore

In "Topaze," a very successful stage play, John Barrymore returns to his forte—light comedy—the first he has made since his highly successful "The Man From Blankley's."

"Topaze," directed by Harry D'Arrast, is a delightful spicy comedy of a simple schoolmaster who comes upon a formula for curative water and forthwith finds himself possessing the instincts of a roué although he never knew it.

Myrna Loy, whose fine work recently, particularly in "Animal Kingdom," makes her more than worthy of the honour, plays opposite John Barrymore in the picture.

New Stage Star

The famous Rex Beach story, "The Goose Woman," has been made in its talking picture form under the title of "The Past of Mary Holmes," with a very well-known American stage star, Helen MacKellar, playing the title-rôle.

Miss MacKellar means a great deal on the American stage. She is billed there as "The American Empress of Artistry and Emotion" and it is worthy of note that she has consistently refused all screen offers since 1916, but the part of Mary Holmes in this well-known story was too good not to accept.

She has the support of Eric Linden and Skeets Gallagher in this highly dramatic story of a woman who hated her own son, but loved publicity.

Radio is convinced that Helen MacKellar's performance in this picture will be amongst the best of the year.

Richard Dix

"The Great Jasper," which J. Walter Ruben has just finished with Richard Dix starred, brings the star back into the light comedy in which he originally flashed to stardom.

Dix is "the Great Jasper" himself, a Don Juan born in humble circumstances; a man who had a way with women and whose philosophy was to enjoy life while he had it.

Opposite the star is Wera Engels, the German girl, who recently signed with Radio, and who has received this important part for her first American appearance. Edna May Oliver, who is just now taking plenty of bouquets for her acting in "The Conquerors," is also in the cast, as also is Florence Eldridge.

Katharine Hepburn's Next

Radio's new star, Katharine Hepburn, is now working in the film version of the Gilbert Frankau novel, "Christopher Strong"—tentatively entitled "The Great Desire."

This is a story of a young girl passionately fond of aviation, who marries an elderly man—and the complications which result.

The young English stage star, Colin Clive, is playing opposite Miss Hepburn, and with the sensational first appearance of the star in "A Bill of Divorcement," makes "The Great Desire" doubly interesting.

GUILDFORD THEATRE AS KINEMA

SMALL PLYMOUTH HALL CLOSED

The purchase by Guildford and District Co-operative Society of the Theatre Royal and Borough Hall, Guildford, for £29,000, has at long last set at rest rumours concerning the ultimate disposition of these properties.

As a matter of fact, negotiations were opened with quite a number of prospective buyers, and sometimes proceeded for weeks, but the eventual stumbling block was the restrictions placed on the building by Surrey County Council, who have ordered that structural alterations involving, it is estimated, an outlay of between £6,000 and £7,000, must be carried out.

Now interest centres in what the local Co-operative Society intend to do with their newly acquired property. The *Kine* is able to state that no decision has yet been taken, but the possibility of the theatre being carried on as a "legitimate" house, or converted into a kinema, cannot by any means be ruled out.

Plymouth Closure

Having recently added the Grand Theatre to his Plymouth circuit, which includes the smart Gaiety, and Ford Palladium, Devonport, H. B. Mather has decided to relinquish the Picturedrome, St. John's Road, Plymouth, and it will be closed as from April 1.

The last-named is only a small house, and its situation does not warrant the expenditure that would be entailed in modernising it. The other three houses are situate in the most important and populous thoroughfares of the city, and are being run by Mr. and Mrs. Mather on the most up-to-date lines. The Grand is at present being reseated, and in regard to comfort and attractiveness the old legitimate theatre (with W. Crowe as manager) is being transformed.

Mick Nolan's Enterprise

Mick Nolan, who has at various times owned and managed halls in Lancashire, has acquired a partnership in the Pavilion, Golborne, between Wigan and Warrington, of which he was previously manager for about two years.

Brierfield Change

Brierfield Cinema was closed last week, Mr. Peacock, lessee, having left the town. It will be reopened by Holmes and Murphy, of Colne, the new lessees.

Gloria Swanson Picture

Booked for Empire Premiere

By arrangement with Sam Eckman, Jun., Murray Silverstone, of United Artists, announces that the latest Gloria Swanson picture, "Perfect Understanding," will begin its première run at the Empire, Leicester Square, some time this month.

"Perfect Understanding," which marks the first British enterprise of one of the United Artists stars, discusses a red-hot topical theme, "Is individual freedom essential to a happy marriage?" and the story has been prepared for the screen by Miles Malleson, whose play discussing companionate marriage, and entitled "The Fanatics," scored a long run at the Queen's Theatre.

"Perfect Understanding" deals with the kindred question, "What shall form the elements of a happy marriage?"

Miss Swanson appears in the leading rôle as Judy, an American girl, and Lawrence Olivier appears as the Englishman, Nick, the partner in this amazing marriage contract.

The cast also includes Sir Nigel Playfair, Genevieve Tobin, Nora Swinburne, John Halliday, Michael Farmer, O. B. Clarence, and Rosalinde Fuller. Cyril Gardner, who directed "The Doomed Battalion" and other distinguished pictures, is responsible for the direction of "Perfect Understanding."

HELEN TWELVETREES

OPPOSITE MAURICE CHEVALIER

Helen Twelvetrees, the former Pathé star, has been placed under contract by Paramount and given as her first assignment the lead opposite Maurice Chevalier in "A Bedtime Story."

This story, written for the screen by Waldemar Young and Nunnally Johnson, is a human-interest drama of a playboy and a waif whom he brings up. Norman Taurog will direct.

IRELAND AND THE STRIKE

Club's Warning Proves Valuable

TRANSPORT DIFFICULTIES MINIMISED

THE warning given by the White Cinema Club to renters to stand by for possible trouble if a railway strike occurred, and the precautions taken by the Irish section of the K.R.S., and individual renting houses have been such that exhibitors who are situated in the affected areas have not had the slightest cause for complaint, notwithstanding the wide area affected by the strike.

This was revealed at the February meeting of the White Cinema Club when W. J. Hogan stated that they were indebted to renters for the way they had risen to the occasion. It was not known how long the strike would last, but they felt that the matter of transport was in capable hands. Exhibitors need not have an anxious moment or a fear at any danger of shutting down. They had supplies available for weeks ahead.

After the Ball

Coun. George Gray, J.P., presented the preliminary report of the recent ball. He also conveyed a message of thanks from the Lord and Lady Mayoress to the club, stating how much they had enjoyed the function. All expenses had been defrayed and the club would congratulate itself on the ultimate result. C. J. Penn (Wardours) and R. Drennan (Catch My Pal Hall, Portadown) were elected members of the club.

Tommy Does It

There is not an exhibitor in Ireland who can say they have ever been let down by Tommy Hanlon, Walter M'Nally's first lieutenant in Ireland for RKO.

When the Regal Cinema, Portadown, complained that their film for that night's performance had not arrived, Tommy told them not to worry. He got in touch with some mysterious person in England, and within a couple of hours the film arrived by aeroplane, was landed in Belfast and rushed to Portadown by car in good time for the first show.

Trade Show Clashes

Is it not time that something was done to avoid the clashing of Trade shows in Belfast? Instead of the position improving it is getting worse. It is now reaching the stage when three Trade shows are being held at the same hour on the same day and some distance from each other. Exhibitors state that they will only attend one show per day.

No Serious Complaints

It is interesting to note that the Northern Ireland Ministry of Home Affairs in its report on the administration of Cinematograph Act, 1909, says:—

"With very few exceptions it may be said that local authorities have discharged their duties under the Act in a satisfactory manner and that the exhibitors have been very willing to co-operate with them in the matter. Approximately 93 kinematograph licences are in force in Northern Ireland, of which 29 have been issued in respect of premises in the area of Belfast Corporation."

Back to Trade Show

After a lapse of over six weeks Trade shows are to be resumed in Belfast. A. A. Ward, of Gaumont's, has arranged a series at the Classic, whilst Harry M'Mullan has fixed his first show of the year for Paramount at the Picture House, Royal Avenue.

NEW PARAMOUNT FLOTATION

J. C. Graham Inaugurates P.A.S.C.

At a meeting convened by G. P. Byatt last week, at Paramount House, the Paramount Amateur Swimming Club was inaugurated.

J. C. Graham, who presided, accepted the office of President, and the following Paramount executives accepted office as vice-presidents: Montague Goldman, Edward Ayres, and Earl St. John. Officers comprising a committee drawn from the Paramount Film Service, Ltd., British Paramount News and the Paramount Theatres Department were also elected.

Arrangements are being made for a gala to be held later in the season, at which entrants from other clubs of the film Industry will be welcomed.

The Regal's Midnight Matinee

Celebrities at "Lord Camber's Ladies" Show

IN a long list of important functions for which the Regal, Marble Arch, has been the venue, Thursday night's midnight matinee of "Lord Camber's Ladies" will rank as one of the most brilliant.

The house was full to capacity, and Society was, of course, very strongly represented in the persons of Lady Mount Temple, the Countess of Brecknock, the Honourable Mrs. Ralph Glyn, and Mrs. Warren Pearl, who were at the head of the committee including Viscountess Bearsted, Viscountess Erleigh, Lady Janet Bailey, Lady Katherine Howard, Lady Florence Pery, Lady Hothfield, Baroness de Goldsmid, Baroness de Worms, the Baroness Wimmer, Lady Barker, Lady Bridges, Lady Carey, Lady Fulton, Lady Gatti, Lady Hadfield, Lady Neumann, Lady Rogers, Lady Rothband, and Lady Vaughan, with a very energetic Young People's sub-committee, which Lady Marion Phillips and Lady Prescott brought along—a strong representative gathering in which many of this year's society debutantes were prominent.

Film Stars Sell Programmes

Programmes were sold by a number of film favourites, including Hon. Pamela Carne, Miss Adrienne Allen, Miss Binnie Barnes, Miss Frances Day, Miss Margot Grahame, Miss Anne Grey, Miss Molly Lamont, Miss Nadine March, Miss Cathleen Nesbit, Miss Betty Stockfeld, and twelve of Chas. B. Cochran's Young Ladies.

The programme got immediately into its stride, and following a session of the Regal News, "So this is Paris—that was" was the opening feature of the screen, with Tommy Handley commenting on well-known Parisian features twenty and more years ago. This was highly appreciated. An always-popular feature, a Mickey Mouse cartoon, followed. An exceptionally strong, well selected and presented variety entertainment continued the programme.

Smart Showmanship

A special word of praise is due to Bill Pepper for his slick presentation of the various acts, particularly bearing in mind the limited stage dimensions available. Naughton and Gold acted as compères throughout the show.

It was nearly 1.30 a.m. before the main event of the evening, the presentation of "Lord Camber's Ladies," began. This was accorded an exceptionaly enthusiastic reception, and at its close at 2.40 a.m. the critical audience adjourned in a perfectly satisfied frame of mind to the Regal ballroom, where to the excellent music contributed by Maurice Winnick and his Carlton orchestra, dancing continued until past 4 a.m.

During the evening Lady Mount Temple, the chairman of the Charity Organisation, was able to announce that Lady Houston had wired the magnificent contribution of £1,000 to go towards the object of this special performance, namely, the clearing of the debt hanging over Charing Cross Hospital.

FIRE PRECAUTION

Wirral Magistrates Demand Certificates

Certificates showing that the fire appliances of kinemas are working satisfactorily are being insisted upon by the Wirral licensing magistrates.

Walter Peel (chairman at Thursday's Court) said that last year the justices decided that so far as kinemas were concerned, every licensee, before his licence was renewed, was to deposit a certificate showing that the appliances for safety from fire were in proper working order.

"I am sorry to say there are five kinemas in our area which have not deposited these certificates," he added, "and these five applications will be put back until March 2. These licensees must understand that unless the necessary certificates are given in, in less than seven days before March 2, their licences will not be renewed."

The kinemas concerned are:—King's Hall Picture House, Heswall; King's Hall Picture House, Little Sutton; Kingsway Picture House, Hoylake; Gladstone Hall, Port Sunlight; and the Heswall Nautical School.

A scene in the Mermaid dance which illustrates the elaborate settings employed in Ideal's Cinemagazine

Diana Wynyard, who has signed a new contract with M-G-M

FILM CENSORSHIP

Should be National Says Sir Chas. Robertsen

SIR CHAS. GRANT ROBERTSON, principal of the Birmingham University, addressed the Birmingham Workers' Educational Association at the University at the week-end on "The Citizen and the Film."

In his discourse he stressed the fact that there were 50 kinemas to one theatre in what was called civilised countries to-day. The type of film was of great importance, also their effect upon people. Every inquiry had shown that one was more likely to underrate than overrate their influence, and that often the influence was unconscious at the time. Censorship matters should not be a Trade affair.

If a censorship was necessary it should be the government or public authority, and also urged that it should be uniform throughout the country. Some regulation was obviously necessary, and the problem was one for reflection by the citizen. It was said people got what they wanted through the box-office. He had no doubt they would in the long run. That process would take a long time, and in the meantime what about the damage that might be done.

"I believe that 30 years ahead you will see pictures as different from the films of to-day as present-day productions are from films such as were shown in 1903."

Dealing with the film knowledge of children of from 10 to 16 years of age left him feeling "simply queer." Quoting children's judgments on films, he said the comment of a girl of nine was "from the films I learned how to kiss," and that by a girl of 13, "Women without any clothes on are love scenes." What are you going to do about it, he asked his audience.

CINEMAGAZINE SHOWS

A Varied and Piquant Array

Many new and unique variety turns have been incorporated in recent issues of Ideal Cinemagazine.

Andrea Myinska and Yvonne Mertens have been persuaded to give an original Cinemagazine creation, "The Doll Dance"—an amazingly clever item. Laurie Devine, the well-known dancer, interprets her famous mermaid dance, the beauty of this item being emphasised by a magnificent setting. The Three Australian Boys provide a delightful musical interlude in another issue.

Fred Emney's Daughter

Joan Emney (daughter of the late Fred Emney) adds a humorous touch in one issue. Dare and Yates, who are said to be the most unique acrobats in vaudeville, give an amazing acrobatic turn. Another issue affords Edwin Laurence (who was featured in "The Midshipmaid") an opportunity to make a burlesque speech, which is certain to prove hilarious.

But Cinemagazine does not depend upon "variety" for its uniqueness. So much has been heard and written about Mr. Cochran's Young Ladies, that the Cinemagazine cameramen decided to pay them a visit during the run of "Words and Music" at the Adelphi, and here they found them undergoing their daily beauty treatment!

This represents a brief summary of some of the many attractive items in Cinemagazine.

Many of the sets used in Cinemagazine are magnificent; this is of interest, since almost every set is manufactured in the Ideal workshops in Wardour Street.

Ideal Cinemagazine is, of course, released weekly, and a free display double crown poster, given with every reel of film, adds a touch of bright colour to the theatre front.

B.I.P. FILM DRIVE

Gifts to Salesmen

The recent B.I.P. Film Drive in the Midlands met with such a remarkable degree of success, far outreaching all anticipations, that Wardour Films have decided to pay tribute to the responsible salesmen by a tangible gift.

Consequently, Messrs. Claude Solomon, S. Greene and F. Hitchen will shortly be the recipients of handsome engraved cigarette boxes, bearing the name of the salesman in question.

Particulars of the success of the B.I.P. Film Drive appeared in the *Kine.* of January 26.

NEWS FROM ALL QUARTERS

Leicester Hall Closed—Swadlincote Bans "Scarface"—Hospitals' Tribute to Kinema

Horwich Public Health Department have issued an instruction that while schools are closed for the influenza epidemic children under 14 will not be admitted to local kinemas.

Smethwick Watch Committee has transferred the licence of the Beacon Kinema to L. V. Walshaw.

The wedding of H. E. Benzeval, manager of the White Hall Cinema, Derby, to Miss Eva Theresa Bill, took place on Saturday at St. Werburgh's Church, Derby. Mr. Benzeval has been manager of the White Hall since August, 1929.

Claude Solomon reports that the B.I.P. film week in Birmingham and the Midlands was "a phenomenal success." Wardour's secured 273 bookings, and reports from the districts show that in a number of houses "The Maid of the Mountains" smashed all pay-box records.

F. Morton Powell has decided after three years to close down the Leicester Playhouse. Lack of support has compelled him to take this action. He has lost some £3,000 during its three years' run.

Swadlincote, near Burton-on-Trent, has now followed the example of Burton in banning "Scarface." It was to be screened at the Alexandra Theatre last week.

The Council of the Bristol Lord Mayor's Hospital Fund, in the annual report of the Fund, pays a tribute to the assistance given by the local kinemas, and acknowledges very gratefully the really splendid help of the proprietors and managers of the various houses, and the staffs for the good will displayed. Reference is made to the fact that the Regent broke its own record by collecting £131.

By the courtesy of Edward Taylor, proprietor of the Star Kinema, Blackburn, the proceeds of a matinee at that theatre have been devoted to a fund for the Blackburn Royal Infirmary.

A.B.C.'s FIGHT COUP

The two A.B.C. houses in Cardiff, the Queen's and Pavilion, had a highly successful week in connection with the showing of the film of the Petersen-Pettifer fight. Both W. J. Key, of the Pavilion, and J. Leo-Rippin, of the Queen's, are immensely pleased with the results, the film filling the houses at practically every performance.

TWO MORE BIG P.D.C. TRADE SHOWS

THE "SECRET AGENT" AND "THE VAMPIRE BAT"

Two further Trade shows are being arranged by P.D.C. These will be for "The Secret Agent," a thrilling and spectacular drama of international intrigue, which has been adapted from the German by P.D.C., and the fifth of the new Majestic productions, "The Vampire Bat."

"The Secret Agent" stars Harry Piel, and some unique and spectacular shots are promised when this film is screened. Elaborate sets were built for the screening of "The Secret Agent," including the interior of an ultra-modern poison gas factory, which will bring back memories of the elaborate sets used in the filming of "Metropolis."

Lionel Atwill Stars

The cast of "The Vampire Bat," a Majestic production, includes Lionel Atwill, Fay Wray, Melvyn Douglas, George E. Stone, Maude Eburne, Dwight Frye, Robert Fraser, Lionel Belmore, William V. Mong, Paul Weigel, Harrison Greene, Carl Stockdale, and a host of other well known names.

Frank Strayer, who directed P.D.C.'s earlier Majestic picture, "The Crusader," was responsible for the direction of "The Vampire Bat," from a screen story by Edward Lowe.

"Sing You Sinner" is the title of the next Majestic picture to go into production. It is a dramatic story of the life of a torch-singer, from the pen of Wilson Collison, who was responsible for the story of "The Crusader."

The release date for "The Unwritten Law," with Greta Nissen, Skeets Gallagher, Mary Brian, Lew Cody, and Theodore von Eltz, has been fixed for May 8, a week later than "With Williamson Beneath the Sea."

P.D.C. Star Line-up

Few independent companies can boast of stars of the calibre that are now appearing in the P.D.C. product. Among the top-liners already announced are Regis Toomey, Lyle Talbot, Henry B. Walthall, Theodore von Eltz, William V. Mong, J. Farrell MacDonald, Hobart Bosworth, William Collier, jun., Leon Janney, Lloyd Hughes, Earle Foxe, Rex Bell, Robert Elliott, Bob Steele, Tom Tyler, Marion Shilling, Betty Bronson, June Clyde, Claudia Dell, Sally Blane, Edwina Booth, Mary Nolan, Noel Francis, and Gertrude Astor.

An impressive list indeed, but, in addition, P.D.C. have another fine bunch of stars in the Majestic pictures, the first four of which were recently shown to the Trade. These include Evelyn Brent, H. B. Warner, Lew Cody, Jean Hersholt, Jackie Searle, Claudia Dell, Greta Nissen, Skeets Gallagher, Mary Brian, Louise Fazenda, Ned Sparks, Walter Byron, Hedda Hopper, Charles Delaney, Lucille la Verne, Marceline Day, Lionel Atwill, Fay Wray, Lionel Belmore, and Melvyn Douglas.

"The Silver Dollar"

Edward G. Robinson's latest film, THE SILVER DOLLAR, is shortly to be presented at the Empire, Leicester Square. Generally considered the finest of all the famous star's vehicles to date, the story concerns the dramatic rise of H. A. W. Tabor, multi-millionaire and Senator, who half-a-century ago dazzled the United States by his amazing exploits. Bebe Daniels and Aline MacMahon appear opposite Robinson.

"No Other Woman"

Irene Dunne and Charles Bickford are featured in this sincere and very human drama of the lives of a steelworker and his family. The theme is original and the interpretation of the first-class cast claimed to be outstanding. The supporting players in NO OTHER WOMAN which Radio is Trade showing on Thursday, February 16, includes Gwili Andre and Eric Linden

RADIO PICTURES

THE CONQUERORS OF 1933

OFFER ANOTHER GREAT GROUP OF GILT-EDGED BOX OFFICE SECURITIES

THE HALF-NAKE

THE FASTEST SNAPPIEST COMEDY YET PUT ON THE SCREEN!

TRADE SHOW:

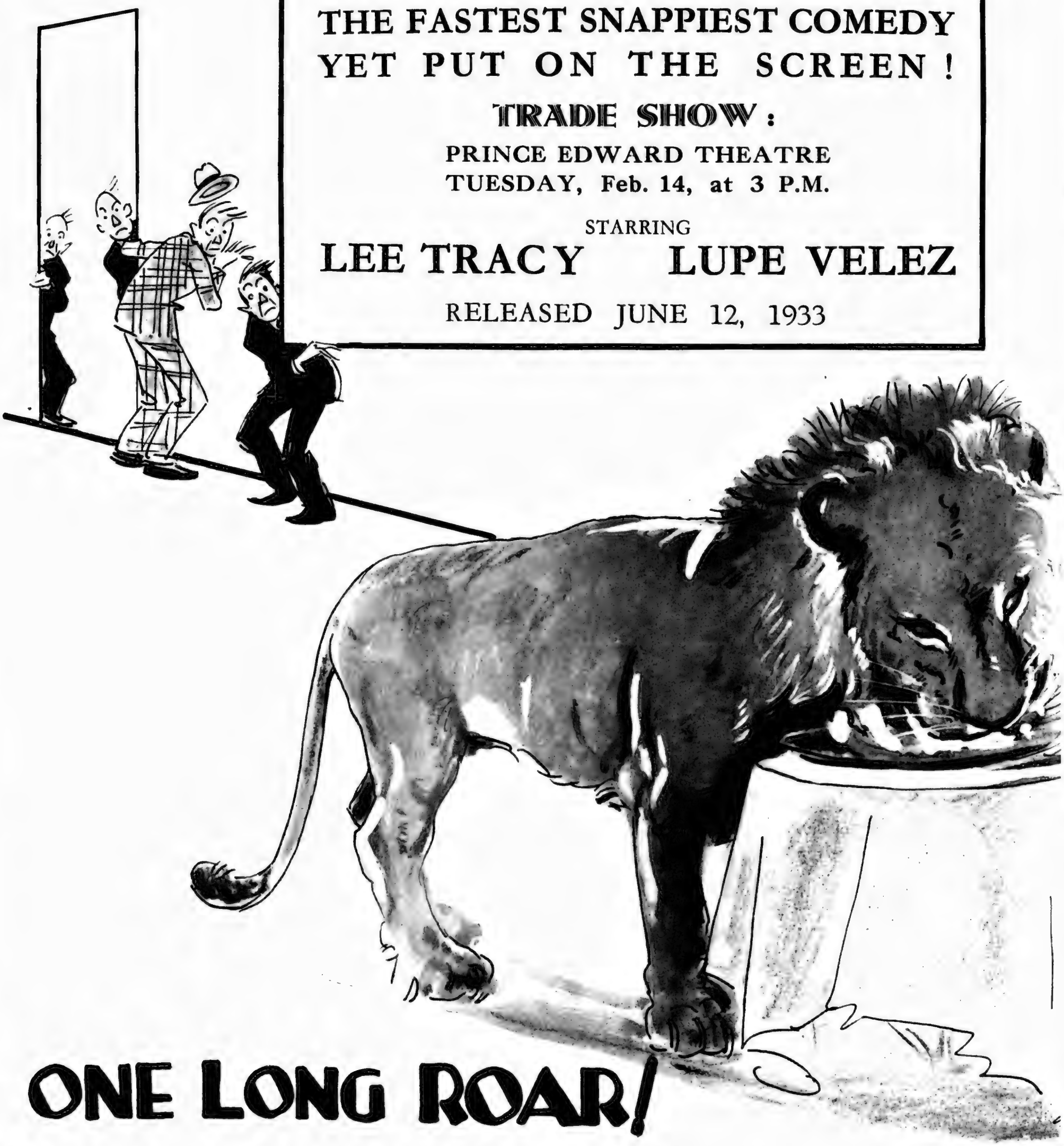
PRINCE EDWARD THEATRE

TUESDAY, Feb. 14, at 3 P.M.

STARRING

LEE TRACY LUPE VELEZ

RELEASED JUNE 12, 1933



ONE LONG ROAR!

D TRUTH

Radio PICTURES

Lili Damita in "GOLDIE" GETS ALONG"

Tells in Comedy-Drama the inside of the Beauty Contest Racket

Radio PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM

Released June 19, 1933

TRADE SHOW: PRINCE EDWARD THEATRE
WEDNESDAY, FEBRUARY 15, AT 11 A.M.

"The MEDICINE MAN"
STARRING
CLAUDE ALLISTER
FRANK PETTINGELL
DIRECTED BY REDD DAVIS
A REAL ART BRITISH PRODUCTION
PRODUCED BY JULIUS HAGEN
Released: July 3, 1933
Radio PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM
TRADE SHOW:
Prince Edward Theatre
THURSDAY,
FEBRUARY 16,
at 3 p.m.

TRADE
SHOW: W

THE MONKEY'S PAW

From W. W. JACOBS' FAMOUS STORY

AND THE

Play by Louis N. Parker

RELEASED: JUNE 26, 1933

RADE PRINCE EDWARD THEATRE
HOW: Wednesday, February 15, at 3 p.m.

FEATURING

C. AUBREY SMITH
BETTY LAWFORD
BRAMWELL FLETCHER

Radio PICTURES

RECORDED BY RCA PHOTOPHONE SYSTEM

"CALLED BACK"

WITH

DOROTHY BOYD
FRANKLIN DYALL
LESTER MATTHEWS

RELEASED JUNE 5, 1933

A REAL ART BRITISH PRODUCTION

PRODUCED BY JULIUS HAGEN

FROM HUGH CONWAY'S FAMOUS NOVEL

Radio PICTURES

RECORDED BY RCA PHOTOPHONE SYSTEM

TRADE SHOW

PRINCE EDWARD THEATRE

Tuesday, February 14, at 3 p.m.

WARNER'S MUSICAL ROMANCE

Glitter and Glamour of "Forty-Second Street"

"Everything in Entertainment" says Max Milder

SPEAKING of "Forty-Second Street," which was presented on Wednesday, Max Milder, managing director of Warner's, prophesies that it will be as great a sensation, though in a different sphere, as "I Am A Fugitive," which, after three weeks at the Regal, is now playing to crowds at the Marble Arch Pavilion.

In "Forty-Second Street" flow the teeming thousands of New York's show world, and for the first time we have brought to the screen the reality and dreams of New York's great bright-way.

The cry has gone up for new and greater light entertainment, combining with its quota of drama, plenty of comedy, singing and dancing, so that the public can have light as well as shade in their entertainment.

A picture such as "Fugitive," which, for three solid weeks of success, has proved to be London's biggest hit for a long time, is naturally counter-balanced as entertainment by such a film as "Forty-Second Street."

It is, as I have so often said, the policy of Warner Brothers to offer the exhibitors, not just one type of entertainment, but a line-up of product which can show, not only drama or comedy, thrills, melodrama, or romance, but rather a series of pictures, each and every one containing, as the necessity of the story dictates, the elements of every entertainment angle.

So, with "Forty-Second Street" we strike entirely new ground by telling an intelligent story and yet successfully is a modern musical masterpiece.

"Forty-Second Street" is the most glittering and glamorous picture made in years. It has a cast of box-office names of great individual power. Warner Baxter certainly has the rôle of his life, and what a grand performance he turns in. So, too, do those great brilliant troupers, Bebe Daniels, George Brent, Una Merkel, Allen Jenkins, and George E. Stone.

Ruby Keeler makes an absolutely sensational debut in the rôle of the ingenue chorus girl, and right here and now I would like to say that I do not think it will be long before she is a star. She is as great in her own line as her husband, Al Jolson, is in his, and with her voice, her inimitable dancing and lively personality, I am sure that she will be an immediate favourite with every audience.

Dick Powell, who scored so heavily in "Blessed Event," will knock 'em again with his rendering of the song hits in "Forty-Second Street." Here's another boy who is going to mean big money at the box-office.

These numbers are not thrown into the picture in a haphazard manner, but form the basis of the musical score as well as being the high-lights of the musical comedy, "Pretty Lady," around the production of which the plot of the picture is woven.

The picture concerns the striving and the struggling, the rehearsals and the heart-breaks which all go into the making of a successful show. It is not just a pretty musical, for besides being spectacular and a riot of rhythm, it has a real story which tells of the laughter and tears, romance and drama, poverty and splendour, a gripping tale of those thousands who work and wait, sweat and starve, live and love, in the heart of New York, where tragedy and comedy go hand in hand, and life of fun. It races along, piling laugh upon laugh, with here and there a tear or two, but even these dissolve into pools of reverberating laughter.

"If you think," concludes Max Milder, "that I am over-exuberant or too excited about this picture, it is only because I feel that with the release of 'Forty-Second Street' this country will be able to enjoy the happiest and most harmonious time they could wish for, an hour and a half of undiluted delight."

Violet Loraine and Gordon Harker in BRITANNIA OF BILLINGSGATE (G.-B.)

In the Courts

GUARANTEE CLAUSE IN FILM CONTRACTS

Question of Enforcement on Renters

PARAMOUNT FILM SERVICE, LTD., at Westminster County Court, on February 2, claimed £36 from the Stoke Newington Electric Coliseum, Ltd., balance due on hire of films under contracts guaranteeing certain payments, irrespective of percentage of takings.

Messrs. Savage and Smart, salesmen for Paramount, gave evidence that the contracts were made on the terms stated and without any undertaking that the guarantee clause was not to be enforced. The sums guaranteed were stated in the contracts when signed, and were not added afterwards.

Mr. Hickling, managing director of the defendant company, stated that after a dispute with another firm of film renters over the question of guarantee he transferred business to Paramount. He signed the contracts on the understanding that though the guarantee clause had to be inserted, it was not to be enforced.

Mr. Barton, for Paramount, asked why, when defendant got the invoices, he did not write back and say they were not due?

Mr. Hickling said whenever he visited Paramount he objected to the charges.

Judge Dumas: On every account they sent in they charge it. There is not a document which is not consistent with their story.

Judge Dumas said it was hard to swallow the proposition that a business man was content with the written word being one way and the spoken word another, with the signed contract against the terms of the bargain he had made.

Judgment for Paramount Film Service, Ltd., for the amount claimed and costs.

CHILDREN AT "A" FILM SHOW
Wood Green Summons

AT Wood Green Police Court on January 27, the Wood Green Cinemas, Ltd., of Piccadilly Mansions, Shaftesbury Avenue, were fined £1 and £4 4s. costs for having admitted children unaccompanied by adults when an "A" film was being exhibited.

It was said that over 200 children, between the ages of four years and fourteen, entered the Central Cinema in Station Road, Wood Green, just after 2 p.m. during the screening of "Is There Justice?"

TAX PROSECUTION
Travelling Showman Fined

AT Chipping Sodbury Police Court, Frank Adair, proprietor of a travelling vaudeville company, was fined £2 on each of two summonses in connection with irregularities over payment of Entertainment Tax. It was stated that at a performance given at Pucklechurch, near Bristol, on December 9, people were admitted without stamped tickets, and tickets were issued which did not show the amount payable for admission and for the tax.

Adair explained that he had been unable to procure any stamped tickets for the 7d. seats, and he thought that 2d. was the correct amount of the tax on 1s. seats.

FORGOT THE CATEGORY NOTICE
Dukinfield Hall Fined

OXFORD Picture Palace, Ltd., Dukinfield, and Ernest Wharton, the assistant manager, were each fined 20s. at the Dukinfield Police Court on Thursday for an infringement of the Cinematograph Act.

A police officer said he saw a poster outside the cinema, advertising "The Transgressions of Eve," but there was no notice indicating in what category the picture was placed.

Mr. Taylor, on behalf of the defendant company, explained that at the beginning of the week the manager (Mr. Byrne) had the misfortune to fracture his leg, and had to be removed to the infirmary. When Mr. Wharton took charge he overlooked the regulation.

SAFETY REGULATION BROKEN
Inflammable Goods in Rewinding Room

AT the Worksop Police Court, on Thursday, Harry Walker, manager of the Palace, Langold, near Rotherham, was summoned for allowing inflammable material in the kinema contrary to regulations. Harold Savage, operator, was summoned for aiding and abetting.

Superintendent H. J. Wilson said on January 23 the police found in the rewinding room a large quantity of film clippings, oily rags, waste paper and other rubbish stored on an iron bin top. The superintendent said he cautioned licensee about film clippings being left in the rewinding room in May.

Walker, who pleaded guilty, said it was the result of a misunderstanding. Every precaution was taken against fire, and the kinema was a modern one. Walker was fined £3 and Savage £1.

KINEMA DOORS HANDCUFFED
Burglary Charge at Sheffield

THE story of a police cordon surrounding a Sheffield kinema, and the door locked with a pair of handcuffs, was told at Sheffield City Police Court on Friday, when two men, William Thorpe and Charles Duggan, were charged with breaking and entering the Roscoe Picture House.

A police constable said he noticed a panel in the door of the kinema was broken when he passed in the early hours of Friday morning.

The two men, who were found inside and arrested, were remanded in custody.

AGAINST FREE GIFTS

New Condition in Ashton Licences

It is against the conditions of the kinematograph licence in many towns to offer an inducement, by way of gifts, to secure the patronage of children.

This rule may be extended to Ashton-under-Lyne as the result of an objection by the Chief Constable at the annual licensing sessions on Thursday.

He said certain kinema proprietors were making gifts of sweets and toys to children, and asked that a condition be incorporated in kinematograph licences to prevent the continuance of the practice.

The chairman of the Watch Committee said the Watch Committee would consider the suggestion with a view to imposing the condition.

B.I.P. WEEK AT LIVERPOOL

Ninety-One Showing

Ninety-one British International feature films were shown at Liverpool and district kinemas last week (commencing January 30)—B.I.P. week—and of this number, nine were six-day bookings. Exhibitors were given every assistance to make B.I.P. week a success, and were provided with window cards and posters; in addition £100 was spent in display advertisements in the local papers.

Arthur Sydney, Liverpool manager for Wardour Films, states that the reports from the various kinemas were very satisfactory.

BEN TRAVERS FOR G.-B.

'Ace' Farce Author Signed

Jose Collins' Talkie Debut

By P. L. MANNOCK

BEN TRAVERS, author of the most successful stage farces of our generation, has just signed a contract whereby his Aldwych plays are to be filmed in future by our largest film combine, Gaumont-British.

Already Tom Walls, Ralph Lynn and J. Robertson Hare, the leading Aldwych comedians, have joined Gaumont-British, and Mr. Travers's personal supervision of the dialogue during production completes the new régime under which these farces, the most profitable British films yet made, will continue.

"Dirty Work," "Turkey Time," "A Cup of Kindness" and "Cuckoo in the Nest" will be made this year, as well as "Marry the Girl," the George Arthur farce.

VI LORAINE BUSY
Comedienne's First Film

I found Violet Loraine at work on Tuesday at Shepherd's Bush on her first film, "Britannia of Billingsgate." The popular comedienne's enthusiasm is infectious.

Sinclair Hill, directing this comedy of a charwoman who unwittingly becomes a film star, was also in good form. On a settee was Kay Hammond and Walter Forde, with Drusilla Wills and Eliot Makeham also at work, not to mention Gordon Harker, who, in a flamboyant evening dress, suggested the "dud" front-of-the-house manager of a small-town Hippodrome. Mutz Greenbaum, cameraman, and Ralph Stock, adaptor, were also busy.

Work on this picture is progressing rapidly. Sequences have just been shot of the Bolton's house at Billingsgate, of the offices of the director and publicity manager at the studios where Britannia is starring.

In the story, the voice of Britannia has accidentally been recorded. The director hears it and decides he must find her at all costs. The Phœnix radio broadcast it, offering £10 reward to anybody who can identify it.

PLATFORM SHOTS
With Novello and Madeleine

On an adjacent set I came across a familiar reproduction of a wagon-lit train, bound for Bucharest. (The train, I suggest, might be called the "remain-here" express.) But it is only glimpsed in "Love and Let Love."

Watching Ivor Novello and Madeleine Carroll stroll down the platform at Vienna was a risky job, for Anatol Litwak, directing, had to make a long "trucking" shot of it, and the camera, on parallel rails, had a habit of charging the spectators without warning.

GEORGE LACY
Daly's "Dame" Signed

Another new find has also this week been signed up on a long-term contract by B.I.P. in the person of George Lacy, who has a terrifically enthusiatic following in the provinces. His performance as leading comedian in "Mother Goose" at Daly's brought him fame overnight.

NEW TALKIE FLOOR
Shepperton Steps Out

An important and extensive new talkie film studio floor opened this week. It is the second sound stage at Sound City, Shepperton. This studio has been designed by Messrs. Robert Atkinson and A. F. B. Anderson.

Adjacent are new workshops, which cover 7,000 sq. ft., and new dressing-rooms. Sets will be constructed with flats and tubular scaffolding. Two pairs of double doors, 15 ft. wide, allow entrance for lorries and built-up sets. Visatone is the sound process.

On the floor, which is 120 ft. long, 90 ft. wide and 44 ft. high, is a portable control chamber for the chief sound engineer. The acoustical treatment consists of sprayed asbestos, flexible and absorbent. Thatch boarding covers the roof as well as festoons of eel-grass quilting.

Surrounded by 70 acres of ground, almost every type of out-door scenery is available.

"The Golden Cage," from a story by Lady Troubridge, with Pamela Frankau and D. B. Wyndham Lewis co-operating on the dialogue, goes into production this week.

"GOOD AS NEW"
Cutts at Teddington

"Good as New" is the next Teddington picture to star Winna Winfried, who made such a successful debut in "Naughty Cinderella."

Winna Winfried is supported by John Batten in the lead, Sunday Wilshin and Tonie Bruce. Graham Cutts is to direct, and is completing cast and preliminaries.

The story was written for Miss Winfried by Randall Faye.

JOSE COLLINS
In New Lupino Comedy

"The Jewel Song," Stanley Lupino's new starring vehicle for B.I.P., directed by Harry Hughes, is due to take the floor this week.

Gounod's "Faust" will be an important feature in the production, and for these scenes Jose Collins has been signed up to make her debut in talkies. Nancy Brown, Doris Woodall and Dennis Hoey also have singing and acting rôles. Stanley Lupino's heroine will be played by a newcomer to films, Nancy Byrne, at present playing a leading part in "Ballyhoo" at the Comedy, and Morris Harvey, Lester Matthews, and Hal Gordon are in the cast.

CAMILLA HORN
In New Theatre Story

Camilla Horn, the attractive Continental star, cut short a holiday in Switzerland to come to London to appear in the initial production of the newly formed company, Wyndham Films, Ltd., and is now at work at the Wembley Studios.

She is appearing as an actress in a dramatic story of stage life, entitled "Matinee Idol." George King is directing the picture, the title-rôle of which will be portrayed by Miles Mander.

Also in the same film will appear Marguerite Allen, Viola Keats, Hugh E. Wright, Margaret Yarde, and Hay Petrie.

"MATINEE IDOL"
Murder Mystery Plot

Margaret Yarde will be responsible for much of the humour of "Matinee Idol," the new Wyndham film, which George King is directing at Wembley.

She plays the part of wife to a Cockney sweep (Albert Whelan), living comfortably in a Mews until it suddenly becomes a very smart residential spot, where Miles Mander, the Matinee Idol, gives the brightest and fastest parties.

Excitement and mystery enter the story when he is murdered, and four people rush forward anxious to confess to the crime. The German star, Camilla Horn, is the leading lady. The film has a very exciting scene on Brooklands race track.

Ralph Lynn's next B. and D. comedy will be "Summer Lightning," based upon the story by P. G. Wodehouse.

Lynn has a characteristic part as Hugo Carmody, a rather hapless young man, who is obliged for various reasons to steal a pig in order to get the girl he loves. Winifred Shotter and Dorothy Bouchier are leading ladies, and an important rôle will be in the hands of Fred Kerr.

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SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing February 13.

London

Astoria.—"Blonde Venus" (Paramount) and "Unwritten Law" (P.D.C.).
Capitol.—"The Mummy" (Universal) and "The Crooked Circle" (Gaumont).
Carlton.—"Sign of the Cross" (Paramount).
Davis (Croydon).—"Happy Ever After" (Gaumont) and "Six Hours to Live" (Fox).
Dominion.—"Payment Deferred" (M-G-M) and "Speed Demon" (UA.).
Empire.—"Flesh" (M-G-M).
Metropole.—"Payment Deferred" (M-G-M) and "Maid of the Mountains" (Wardour).
New Gallery.—"Man from Toronto" (Ideal).
New Victoria.—"Blonde Venus" (Paramount) and "Unwritten Law" (P.D.C.).
Plaza.—"Under Cover Man" (Paramount).
Regal.—"Blessed Event" (Warner).
Stoll.—"Two Against the World" (Warner) and "Man From Yesterday" (Paramount).
Tivoli.—"Hot Pepper" (Fox).

Birmingham

Forum.—"Soldiers of Fortune" (U.A.) and "Big City Blues" (Warner).
Futurist.—"Devil of the Deep" (Paramount) and "Is My Face Red?" (Radio).
Gaumont Palace.—"Rome Express" (Gaumont).
Scala.—"Two Seconds" (First National).
West End.—"Blondie of the Follies" (M-G-M) and "Guilty or Not Guilty?" (P.D.C.).

Bradford

Empire.—"The Flag Lieutenant" (W. and F.).
Morley Street.—"Tell Me To-night" (W. and F.) and "Two Seconds" (First National).
New Victoria.—"Bird of Paradise" (Radio) and "After Dark" (Fox).
Savoy.—"His Wife's Mother" (Wardour).
St. George's Hall.—"The Old Dark House" (Universal) and "The Blind Spot" (Warner).
Theatre Royal.—"Cock o' the Air" and "High Speed" (U.A.).

Bristol

Empire.—"Rackety Rex" and "Too Busy to Work" (Fox).
Hippodrome.—"American Madness" (U.A.).
King's.—"Horse Feathers" (Paramount).
New Palace.—"Blondie of the Follies" (M-G-M).
Regent.—"There Goes the Bride" (Ideal).
Stoll.—"Bring 'Em Back Alive" and "Beyond the Rockies" (Radio).
Triangle.—"Grand Hotel" (M-G-M).
Whiteladies.—"Horse Feathers" (Paramount).

Edinburgh

Caley.—"Dr. X" (First National) and "A Fool's Advice" (Sterling).
New Picture House.—"The Midshipmaid" (Gaumont).
New Victoria.—"The Midshipmaid" (Gaumont).
Palace.—"Grand Hotel" (M-G-M).
Playhouse.—"Grand Hotel" (M-G-M).
Synod Hall.—"Salome Jane" (Fox) and "No. 17" (Wardour).
Rutland.—"The Painted Woman" and "The Embassy Girl" (Fox).
St. Andrew Square.—"The Painted Woman" and "The Embassy Girl" (Fox).

Leeds

Assembly Rooms.—"The Flag Lieutenant" (W. and F.).
Coliseum.—Mon., "Downstairs" (M-G-M); Thurs., "Chandu the Magician" (Fox).
Majestic.—"Bird of Paradise" (Radio).
Paramount.—"Movie Crazy" (Paramount) and "Cardigan's Last Case" (Radio).
Rialto.—"Igloo" (Universal) and "The Return of Raffles" (W.P.).
Scala.—"The Old Dark House" (Universal) and "Man of Steel" (U.A.).
Tower.—"The Last Coupon" (Wardour).

Liverpool

Forum.—"Six Hours of Life" (Fox).
Futurist.—"Looking on the Bright Side" (Radio).
Palais de Luxe.—"The Flag Lieutenant" (W. and F.).
Prince of Wales.—"Josser in the Army" (Wardour) and "Purchase Price" (Warner).
Rialto.—"Bird of Paradise" (Radio).
Royal Hippodrome.—"Bird of Paradise" (Radio) and "They Never Come Back" (Pathé).
Scala.—"Penalty of Fame" (Universal).
Trocadero.—"Blondie of the Follies" (M-G-M).

Manchester

Deansgate.—"Hollywood Speaks" and "McKenna of the Mounted" (Radio).
Gaiety.—"A Successful Calamity" (Warner) and "Black Diamonds" (Wardour).
New Oxford.—"Grand Hotel" (M-G-M).
Paramount.—"Movie Crazy" (Paramount) and "The Crooner" (First National).
Piccadilly.—"The Flag Lieutenant" (W. and F.).
Theatre Royal.—"The Old Dark House" (Universal) and "Night Mayor" (U.A.).

Newcastle

New Westgate.—"Baroud" (Ideal) and "Those We Love" (Gaumont).
Paramount.—"Movie Crazy" and "The Vanishing Frontier" (Paramount).
Pavilion.—"Rome Express" (Gaumont).
Queen's Hall.—"Rome Express" (Gaumont).
Stoll.—"Grand Hotel" (M-G-M).

Albert Burdon, Renee Gadd, Henry Mollison and Molly Lamont are featured in LETTING IN THE SUNSHINE which Wardour will Trade show at the Prince Edward Theatre on Wed., Feb. 15

Sheffield

Albert Hall.—"Night Club Lady" (U.A.) and "Parisian Romance" (Gaumont).
Central P.H.—"Flying Squad" (British Lion) and "Daring Danger" (U.A.).
Cinema House.—"Smilin' Through" (M-G-M).
Electra Palace.—"Jungle Hell" and "After Office Hours" (Wardour).
Hippodrome.—"Maid of the Mountains" (Wardour) and "Street of Women" (Warner).
Regent P.H.—"The Old Dark House" (Universal) and "The Stoker" (Gaumont).
Union Street.—"Society Girl" (Fox) and "Old Spanish Customers" (M-G-M).

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Situated in the heart of the English countryside the Selo Works at Warley quickly won distinction in the ciné trade as the home of Selo Positive stock. The launching of the new Selo NEGATIVE can only add to their reputation!

Prominent among the range of Selo stock is the new Panchromatic Negative, a notable achievement of the Ilford research chemists in the field of panchromatism and undoubtedly the finest negative stock now available, with the further merit of being British made.

This new film combines an unusually high speed, with an actual reduction in grain size! It possesses even colour sensitivity in contrast to the predominatingly red sensitive stock hitherto used and has extreme latitude and uniformity.

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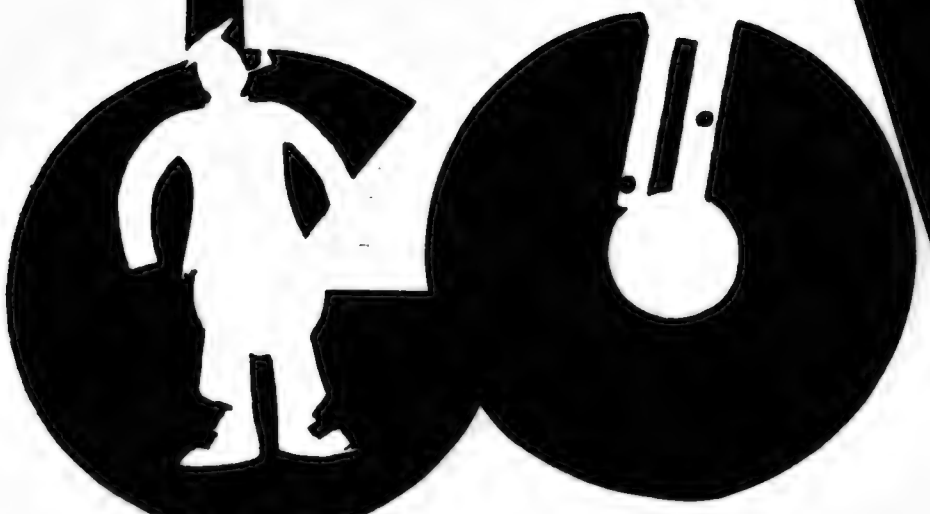
"State Fair" Arrives

STATE FAIR, the ambitious Fox production, scarcely less in importance than CAVALCADE is based upon Philip Strong's book which was a best seller in the States and recommended on this side by the Book Society. It deals with the events arising at one of the important American "State Fairs." The cast includes half-a-dozen of the most famous players in pictures—Janet Gaynor, Lew Ayres, Will Rogers, Sally Eilers, Spencer Tracy, Norman Foster, Louise Dresser, Frank Craven and Victory Jory

EAGERLY AWAITED. HERE AT LAST. THE FILM

THE



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TUESDAY FE
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HAVE GRACIOUSLY CONSENTED TO ATTEND
PERSONAL SERVICE LI
AT THE NEW VICTORIA

Music GEORGE POSFORD.
Scenario W. P. LIPSCOMB.
Lyrics DOUGLAS FURBER.
Photography BERNARD KNOWLES.
RELEASE DATE—24TH APRIL-1933.

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FILM MAGNIFICENT!

GOOD

NEWS

Based upon the world-famous novel by
J. B. PRIESTLEY

Starring JESSIE MATTHEWS
as SUSIE DEAN

EDMUND GWENN JOHN GIELGUD
PERCY PARSONS MARY GLYNNE
A.W. BASKCOMB MARGERY BINNER
DENNIS HOEY VIOLA COMPTON
MAX MILLER ALEX FRASER
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Directed by
VICTOR SAVILLE
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GAUMONT BRITISH PICTURE

BIG IDEAS ON SHOW SELLING

VARIETY OF STUNTS BY D. WALLS

ONE of the most consistent showmen in the country, Dennis C. Walls, of the Casino Cinema, Rusholme, Manchester, sends us details of a number of effective and interesting stunts worked in connection with recent films at his theatre.

For "The Man I Killed" (Paramount) he made good use of a Press cutting giving a real life story of a Manchester officer, which was an exact replica of the plot in the film. This cutting, together with a 6-sheet, was displayed in an illuminated frame in the vestibule. An announcement was as follows: "The story of 'The Man I Killed' in a nutshell (cutting inserted in a painted nutshell). Is Truth stranger than Fiction?"

As a preliminary boost for "Scandal for Sale" (Universal), D. Walls had a large cut-out aeroplane on view in the vestibule. Attention was directed to this by floodlighting. Another feature of the exploitation for this picture was the distribution of 2,000 tabloid newspapers by two newsboys carrying posters worded: "Sensational Newspaper Exposure."

Stuffed animals loaned by Belle Vue Zoological Gardens and cut-outs of lions and niggers formed an attention-getting display for "Tarzan the Ape Man" (M-G-M).

A week before showing "Doomed Battalion" (Universal) D. Walls made another vestibule display with the aid of a 48-sheet placed in a setting of snow. Special lighting effects brought this into prominence. During the week of screening the cut-out was transferred to the theatre front.

An invitation to the local branch of the British Legion resulted in a party of legionaires marching through the town and parading at the kinema. The film was introduced to them by the chairman of the branch.

When showing "Fast Companions" (Universal) a tie-up with a garage was effected. A new Ford car was exhibited in the vestibule and publicity was drawn up on the lines of "Guaranteed Fast Entertainment."

An imitation clock 10 ft. high and with a number of alarum clocks inserted in place of figures gave excellent publicity to "One Hour With You" (Paramount). Underneath this great timepiece were the following announcements: "Spend One Hour With Us to see 'One Hour With You.'"

Other notices pointed out that the alarums were set at various times and should any patron be paying for admission when an alarum rings, they would be awarded complimentary tickets.

"BRING 'EM BACK ALIVE" A Big Draw at Preston

To walk into an unadorned foyer of the New Victoria, Preston, is the exception rather than the rule. The stunts used by Manager P. H. Lennon to put across his pictures are becoming a regular weekly topic amongst local kinemagoers.

His latest display, advertising "Bring 'Em Back Alive" (Radio), was arranged with the co-operation of a well-known tradesman. One side of the entrance hall contained (amidst a setting of tropically painted scenery) a display of numerous reptile skins, which formed a background for shoes of many designs finished with similar materials—a sure draw for the women-folk.

The other side of the foyer, likewise decorated with animal cut-outs and roof-high scenery, drew the attention of men and women alike. This was set as a miniature jungle, with lion, tiger and leopard pelts, native knives, assegais, and a number of heads and skulls of various animals.

The staff of St. George's Hall, Bradford, in sailors' uniforms, during the screening of THE FLAG LIEUTENANT (W. & F.)

NAVAL DISPLAY BOOST FOR "FLAG LIEUTENANT"

The conversion of foyers into ship decks and the dressing of staffs in sailors, uniform are among the many ideas adopted by showmen to create atmosphere for this sea picture

THE staff of the St. George's Hall, Bradford, "joined the Navy" for the showing of "The Flag Lieutenant" (W. and F.) at the kinema, and they also wore sailor uniforms during the week preceding the film's arrival.

Flags and bunting and dummy lifebelts, used in conjunction with streamers from the Christmas decorations, provided an effective background, which made the vestibule look like the deck of a ship dressed for a ball, and the front of the kinema was also draped in bunting.

Another vestibule feature arranged by J. B. Minchinton, the manager, was a miniature stage on which miniature figures and scenery were used to represent the ball scene in the film.

Glasgow Staff as Sailors

By dressing the staff in naval uniforms, Manager Ross, of the Picture House, Glasgow, provided the appropriate atmosphere during the screening of the "Flag Lieutenant" (W. and F.).

The doorman was attired in a flag lieutenant's uniform and the rest of the staff wore the dress of petty officers. The usherettes were smartly dressed in white sailor's clothes.

A big display of stills and cut-outs was arranged in the vestibule of the house.

S.S. "Trocadero," Liverpool

When any film which has a nautical interest comes to Liverpool, exhibitors are fortunately placed in being able to invite the co-operation of some of the leading steamship companies, whose head offices are in the port.

E. J. Smidmore, manager of the Trocadero Kinema, Liverpool, always has his eyes open for such opportunities, and for the showing of "The Flag Lieutenant" (W. and F.) he was able to secure the loan of material from the Cunard Steamship Co. An ambitious display of advertising material was thus made at extraordinarily modest cost.

Ten life-belts from the company were repainted with "s.s. *Trocadero*, Liverpool." The Cunard Co. also furnished him with uniforms for page boys, a quantity of bunting, and a number of cut-outs.

The bunting, life-belts and cut-outs of steamships were suitably arranged on the frontage of the premises, whilst on the sidewalk, page-boys were on patrol, and in their spotless white uniforms gave the picture quite an excellent finishing touch.

Nautical Atmosphere at Coventry

One would imagine that Naval Week had arrived on entering the foyer of the Gaumont Palace, Coventry, so comprehensive was the display arranged by the management for the screening of "The Flag Lieutenant" (W. and F.). Cut-outs of complete battleships, destroyers, etc., with head and shoulder and full-length figures of the principals of the cast formed an interesting display.

Ship Bridge Entrance

For the screening of "The Flag Lieutenant" (W. and F.) at the Villa Cross Picture House, Handsworth, Birmingham, E. Bowgen arranged a setting over the main entrance to represent the bridge of a battleship with captain and officers, and a backcloth of an expanse of ocean and destroyers, etc.

At the base on each side were arranged gilded frames carrying the film title, cast, etc. Coloured posters were also arranged at various vantage points.

Darlington Display

A nautical atmosphere enveloped the entrance hall of the Court Kinema, Darlington, this week, where the film, "The Flag Lieutenant" (W. and F.) is being shown. All the girl attendants were dressed in sailors' white suits, and the male attendants and the boys wore the uniforms of naval officers.

The box office became the gun turret with two menacing six pounders.

CAVE SCENE FOR "THE MAID"

ARTISTIC TABLEAU AT KIDDERMINSTER

THE display window of the Grand, Kidderminster, contained a striking tableau for "The Maid of the Mountains" (Wardour) which reflected in more senses than one the showmanship of Bob Gudgeon and Harry Blent.

Gazing, as it were, from the interior of a cave (so realistic was the hand-painted paper on the glass) interest was focused on the dancing figures of Harry Welchman and Nancy Brown, which occupied the centre. These life-sized cut-outs, however, did not hide the group of gypsies playing whilst Teresa dances in their midst as they sat around the camp fire; nor did it dwarf the mountain background. Artistic lighting added to the attractiveness of the display.

At the top of the window was the title of the film written in bars of music and "love will find a way." Day matter and cast occupied the sides of the cave.

A tie-up was arranged with Allen's music stores, where a large hand-painted star occupied the centre of the window display, each point of the star containing the name of one of the players, and a mountain scene in the centre with the title written across. Stills and day bills were scattered in and about instruments, and at the bottom was a streamer: "Get your music and records here."

"TENDERFOOT" TIE-UP Foot Specialist Display

In his advance publicity scheme for "The Tenderfoot" (First National), N. G. Farmer, manager of the Regent, Bradford (an A.B.C. house) effected a tie-up with local foot specialists' shops.

Stills from the films were exhibited among the foot-comfort devices in the windows, and there was also a showcard, which stated: "It is no laughing matter having a tender foot. We can put it right for you. But the big laughing matter is Joe E. Brown in 'The Tenderfoot' at the Regent next week."

In the vestibule display at the kinema, foot specialists' models showing the bones of the human foot were featured among snappy showcards exploiting the title of the film, and as a *quid pro quo* to the foot specialists', leaflets about foot comfort were available for patrons.

MUSICAL INTERLUDE Popular Feature at Sheffield

So successful was a musical interlude arranged by G. V. Deacon, manager of the Albert Hall, Sheffield, last week that these are likely to become a regular feature at the hall. G. V. Deacon secured the services of John Lowndes, a well-known Yorkshire violinist, whose selections each day attracted a large number of music lovers. The interlude was given in a very artistic stage setting.

Sir Henry Coward, the world-famous musician, who was present on the Wednesday evening, congratulated both Mr. Lowndes and Mr. Deacon, expressing the hope that this would lead to a revival of musical interludes.

"BIG BROADCAST" TIE-UP

The co-operation of a number of local gramophone and radio dealers was secured by Manager H. Heath in a three-column newspaper advertisement for "Big Broadcast" (Paramount) at the Cinema House, Sheffield.

Tie-ups were also arranged with local music dealers, and there was a capital lobby display.

SPECIAL DISPLAY - REPTILE SKINS
ROGER, WILDING & SON 121 CHURCH ST PRESTON
SHOES MADE FROM
SKATES
ALMOST EVERY KNOWN TYPE OF REPTILE
WIDE RANGE STYLES

Attention was drawn to BRING 'EM BACK ALIVE (Radio) at the New Victoria, Preston, by this display arranged by P. H. Lennon

Jungle atmosphere successfully introduced in the vestibule of the Olympia, Blackburn, by T. Heys for CONGORILLA (Fox)

CONSISTENT
Whichever way you look at it—
HENRION CARBONS
—are always the same
CONSISTENT
TNETSISNOC CONSISTENT CONSISTENT

In putting over FIRES OF FATE (Wardour), H. R. Smith, manager of the New Empress, Nottingham, staged this excellent vestibule display

This pretty setting in the vestibule of the Davis Theatre, Croydon, commanded a great deal of attention. It was arranged by the Publicity Manager, H. Arnold

"THE FIRST YEAR" AT HANLEY

ADVANTAGEOUS TIE-UP WITH FURNITURE CO.

THE activity of C. J. Gregory, manager of the Regent, Hanley, with his various exploitations and tie-ups during the past few weeks has caused quite a sensation in the town, and his efforts certainly deserve the success he appears to have achieved from a business viewpoint.

This week he is working in conjunction with a number of leading furnishers in the district for publicity for "The First Year" (Fox) and his display in the window of one of the largest dealers, Campbell's, is very impressive.

The furnishers themselves are advertising the fact that they are giving away presents with every purchase over a certain sum, which in itself has a strong appeal to those contemplating marriage, and the appearance of Janet Gaynor and Charles Farrell (cardboard cut-outs) in wedding attire, standing in the centre of a large window, which is arranged as a tastefully decorated room, makes a very unusual appeal to passers-by.

"FIRST YEAR" DISPLAY
Helps W. Hartlepool Business

A homely scene staged by H. S. Dunbar in the entrance hall to the Picture House, West Hartlepool, served to draw the attention of all patrons and passers-by to the screening of "The First Year" (Fox).

For this setting H. S. Dunbar obtained the loan of a suite of furniture from the Co-operative Society. Placed at the table was a cut-out of Gaynor and Farrell as if partaking of a meal.

This small, but attractive display helped to make the week good from a business point of view. For outside advertising the name of the film was made in letters 2 ft. 6 in. high.

"ONE HOUR WITH YOU"
Drawing-Room Scene at Rotherham

Mrs. Kaye, manageress of the Tivoli, Rotherham, put over one of her characteristic boosts in connection with "One Hour With You" (Paramount). Following up a teaser campaign, she arranged a spectacular setting in the large booking office, the window of which was cleared so that the display was visible to passers-by. The room was converted into a drawing-room. This was beautifully furnished. Life-size figures of Chevalier and two ladies were attired in suits and gowns similar to those in the film. The furniture and clothes were supplied by Rotherham Co-operative Society. Artistic cards and cut-outs provided the necessary information as to times of showing, etc.

EXPLOITING A THRILLER
"White Zombie" at Burslem

Manager Ravenscroft, at the Palace, Burslem, is working hard exploiting the thriller, "White Zombie" (U.A.). He has engaged the services of a man, complete with black hood and heavily shrouded, a truly sinister spectacle, who parades the street advertising the film with a card carried on his back.

In addition, a large Press advertisement announces the fact that doctors and nurses will be admitted to the kinema free during the showing of this film. Also a prize is offered to the first young lady who will consent to view the film alone in the theatre at 11 p.m. (after the usual night's performance).

"BIG BROADCAST"
Bournemouth Presentation

In connection with the simultaneous showing of "The Big Broadcast" (Paramount) at the Bournemouth Electric Theatre, the Astoria, and the Regent Theatre, Poole, a novel idea was introduced by Manager H. W. Harward, of the first-named theatre. J. H. Raymond, one of the original wireless "Uncles" of the old Bournemouth Broadcasting Studios, became a visible "uncle" for the first time, and made special announcements at each performance.

PRESTON FILM SERVICE
Large stock of films for sale or hire.
Write for Lists.
Also Williamson Printer, Titler, and Film Cleaner. Einemann Bioscopes, Mirror Arcs, Lamp Houses, etc., and Electric Fountains.
KINEMA HOUSE, (*'Phone:* Vicarage, Tithebarn Street, Preston. 4520)

Clever Play With Words

HOW "A SUCCESSFUL CALAMITY" WAS EXPLOITED IN BIRKENHEAD

SEVERAL prominent Birkenhead firms are co-operating with G. H. Barker, manager of the Scala Kinema (A.B.C.), in a publicity effort for "A Successful Calamity" (Warner), which is being featured this week. A good publicity medium at the Scala is the display window, which has been laid out as a study with all the writing equipment and the telephone, loaned by the Post Office, on the table. In the study is the model of a lady in an evening gown and a gentleman in evening dress. In prominent positions are two well-designed hand-written cards. One reads as follows:—

"Unsurpassed in the wearing of beautiful clothes, visit Robb Bros., the house with a reputation, Grange Road, Birkenhead, and make your visit 'A SUCCESSFUL one and not a CALAMITY.' Mary Astor and George Arliss make a distinct appeal to ladies and gentlemen to visit our showrooms."

This is the wording on the second card:—

"To THOSE ABOUT TO MARRY. Make your home 'A SUCCESSFUL one, not a CALAMITY,' by visiting BEVERLEYS, the noted house furnishers. See the supreme George Arliss in 'A Successful Calamity' at the Scala Kinema, Monday, February 6, for six days."

The Mayor and Mayoress of Birkenhead accepted Mr. Barker's invitation to visit the Scala on Monday evening to see the film.

"GRAND HOTEL"
Featured at Bookshop

For the showing of "Grand Hotel" (M-G-M) at the Playhouse, Guildford, last week, the manager, W. Mills, arranged an effective tie-up with Biddles, Ltd., the City Bookshop, one window of which was solely devoted to exhibiting the latest and cheaper edition of the book, together with a display of stills of the principal players. A large framed studio photograph of the authoress was also included.

COAL MINING FILM
Nonagenarian Nobleman's Praise

"Black Diamonds," the interesting mining film, produced by Charles Hammer, and distributed by Wardour Films, was the subject of a big boost when shown in the South Yorkshire coalfield district.

The Cinema House, Goldthorpe, near Rotherham, was the central theatre of five kinemas in the district where the film was shown, and the nonagenarian, Lord Halifax, who had never before seen a talkie film, was prevailed upon to visit the kinema and see "Black Diamonds" at a special matinee. He expressed his great appreciation of the film.

For this occasion a guard of honour was provided by colliers from the local colliery, where Mr. Hammer formerly worked as a miner. They were in pit clothes, coming straight from the pit, and made an archway for guests.

Lord Halifax is rather hard of hearing and Mr. Hammer wired up special equipment to his seat for hearing, a kindly thought he evidently appreciated.

Several Goldthorpe scenes originally shot, but not included in the film, were added for this special screening.

GREETINGS TO BRITISH SHOWMEN

By Harry Crull, Manager of the Empire, Leicester Square

AS a stranger in a strange land I hardly feel like making predictions as to 1933. If there is anything to be learned or any tips to be picked up, I am the one who should do the learning and the picking up, and, believe me, I am all out to do that.

But there is one thing that the *Kine. Weekly* invitation allows me to do, and that is to extend my heartiest greetings to all fellow showmen in the British Isles, and to assure them of the real pleasure it gives me to be one of them.

I came away from the U.S. only a few months ago, after being in charge of a big theatre in Washington, and my biggest surprise has been the closeness of the parallel between the methods of selling motion pictures to the public in the two countries.

In London, as in Washington, it is the product that makes the business; with good pictures and an insight into the tastes of your public you won't go far wrong.

Our mode of presentation at the Empire, a tradition that I have had no desire to break, is very similar to the methods of show folk in the big capitals on the other side of the Atlantic; after all, there may be a difference of nationality, but under the skin all movie fans are brothers and sisters. A star like Norma Shearer or Wallace Beery produces the same reactions here as in the States.

In consideration of that fact, it may be considered that British pictures that please the home market should satisfy American audiences. They do, but there's not many of them find their way on to the market over there. "Sunshine Susie," when put into my opposition theatre in Washington turned over very good business, and I have seen several pictures here lately that should make equally good entertainment in the U.S.A.

The motion picture business is an international game these days; looked at from that angle it is moving steadily forward in spite of the world depression. What have we got to worry about in 1933?

CONRADTY
CONSISTENT
CARBONS
Free Samples on application to Sole Agents:
Conradty Products Ltd., 101, Wardour St., W.1.
Tel. : Ger. 3888
Of All Trade Houses.

GRACIE FIELDS ON THE 'PHONE

SPEAKS TO AUDIENCE AT SCALA, COVENTRY

IN connection with his presentation of "Looking on the Bright Side" (Radio), Bernard Smith, manager of the Scala, Coventry, arranged with Gracie Fields to speak to the audience over the telephone from Edinburgh.

At the Scala a special stage setting was arranged, with table in the centre, on which was placed the telephone. A background of a country road scene was projected on the stage by means of the Brenograph.

The call was timed for 8.53 p.m., and at 9.30 the trailer of the film was shown, then the bell rang and Gracie was on the line, and, in her inimitable Lancashire accent, she described the weather conditions prevailing in Scotland, etc. The whole conversation between herself and Mr. Smith was amplified into the hall.

The transmission was made possible by the co-operation of the G.P.O. telephone service, who made the arrangements for its amplification.

RAMSGATE ENTERPRISE
Film of New Air Service

F. L. Alexander, manager of the Ramsgate Royal Victoria Pavilion, the lessee of which is Edward Bawn, secured an attraction of great local interest for his patrons on Tuesday last week by arranging with Pathé to film the inaugural flight of Hillmans Air Service between London and Ramsgate.

The air liner took off from Manston Aerodrome, and the initial flight was witnessed by the Mayor of Ramsgate (Ald. Mrs. F. Dunn, J.P.); Group Capt. Sydney Smith, O.B.E., Commanding Officer, Manston R.A.F. Station; the Town Clerk of Ramsgate, and members of the Corporation.

On Thursday the Pavilion was able to show the film of this event, and on Friday had an official visit from the Mayor and members of the Corporation, and Group Capt. Smith and officers of the Station.

AN ARCTIC EPISODE
Puts Over "Igloo"

An attractive display was put over by Frank Riego, manager of the Palace Theatre, Erdington, Birmingham, for "Igloo" (Universal). A backcloth depicting an ice field scene carried the film title, "Igloo," on each side of which were further announcements.

In front of this, in a setting of realistic-looking ice fields, were models of a bear in the act of pouncing upon an adventurer lying upon the ice, with his companion standing, spear in hand, in the act of killing the animal. The only other announcement was a small card in a frame bearing the word "To-day."

'BARBARINA' EXPLOITATION
Theme Song and Tango to be Broadcast

Following the very successful opening season of "Barbarina," the delightful romance starring Lil Dagover, we are informed that the film has been extensively booked for runs throughout the country. A large number of the A.B.C. Theatres will also be screening this production.

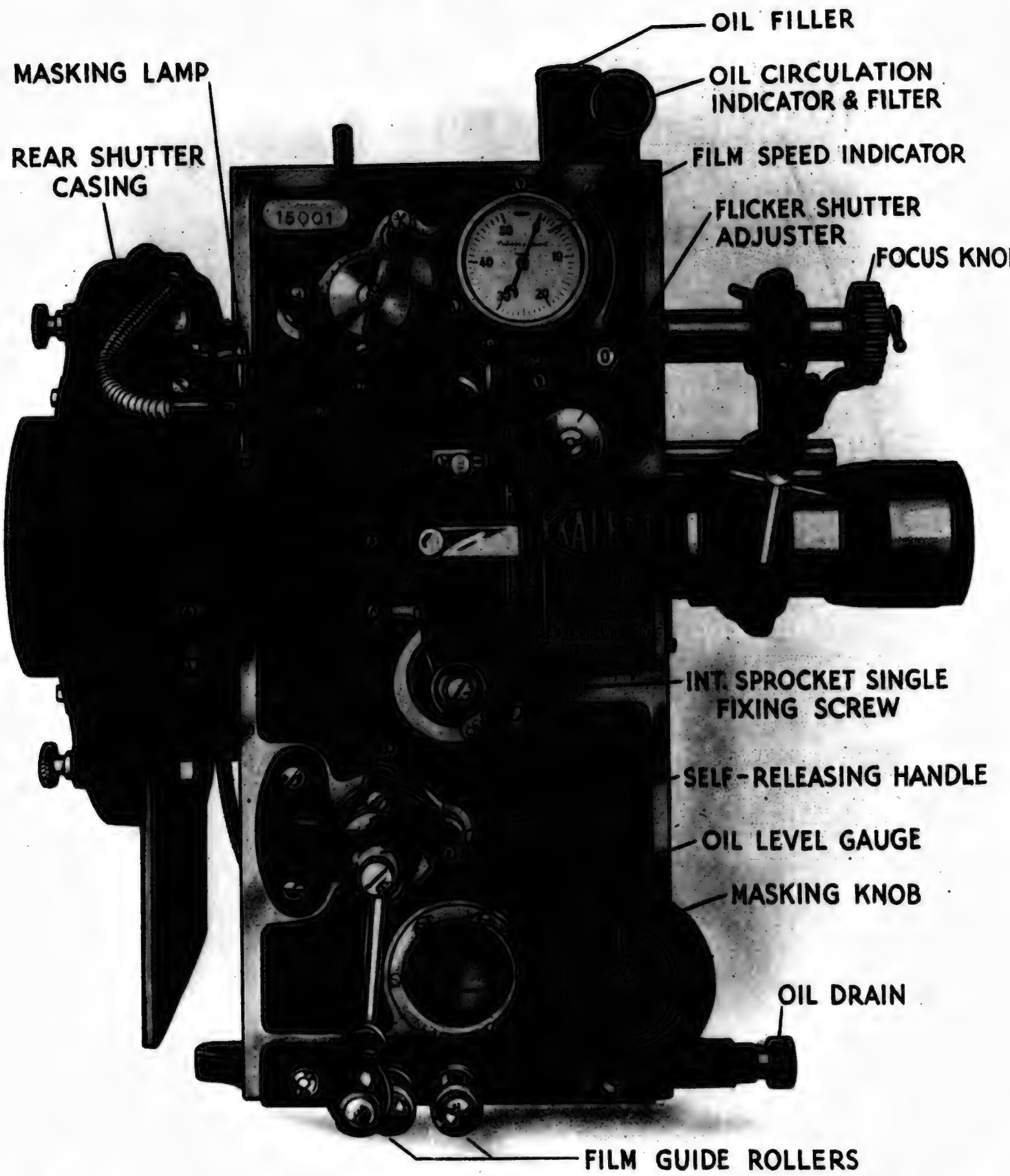
Exhibitors who have already booked the picture will be pleased to know that Beacon Film Distributing Co., Ltd., 12, D'Arblay Street, W.1, has arranged a further aid to the wide exploitation already achieved by them. The theme song and the tango which are features of the picture have received such appreciation from film patrons that they are to be broadcast by Haydn Herd and his orchestra in the B.B.C. National programme on Monday, February 20, and again on Friday, February 24 from the Midland Regional. Arrangements have already been made for the music of these melodies to be published by Chappell and Co., and gramophone records by Parlophone.

"PHANTOM EXPRESS"
Special P.D.C. Throwaway

A novel throwaway in the form of an imitation railway ticket for use in connection with P.D.C.'s first Majestic picture, "The Phantom Express" will be available to exhibitors from Messrs. Willson's, the Leicester firm of theatrical printers, at the extremely low price of 6s. per 1,000.

THE NEW KALEE No. 11

SPECIAL SOUND PROJECTOR



THE WORLD'S GREATEST ACHIEVEMENT IN PROJECTORS. AN INSTRUMENT ABSOLUTELY WITHOUT EQUAL.

It's KERSHAW'S and it's BRITISH

Revolutionises all previous conceptions of perfect projection

Read what the critics say of it.

C. HARTLEY DAVIS, S.M.P.E.
Extract from "Cinematograph Times":

TRIBUTE TO MECHANICAL EXCELLENCE.

In recording the salient features of this new and truly remarkable Super-Projector, we have refrained from reference to the general excellence of quality and material and workmanship, mainly because the reputation of the Kershaw Projector Company makes any such endorsement unnecessary. . . .

In evolving, however, this new "Kalee 11" Super Model, the manufacturers had in mind two main essentials: one the production of an apparatus representing the peak of perfection in projection precision engineering, and the other the substitution of simpler and less costly methods of adapting the various reproduction systems to the projector installations.

A final word: every unit and every component of the "Kalee 11" Super Model is absolutely interchangeable.

R. HOWARD CRICKS, A.R.P.S.
Extracts from "Kinematograph Weekly," February 2nd, 1933:

DESIGNED FOR SOUND.

As one expects from the firm of Kershaw, this machine proved to be a remarkably fine piece of engineering. Incorporating every refinement called for in the modern projection room, it has a further point of appeal to the exhibitor: unlike so many present-day projectors, it has been designed not as a silent projector, but specifically for sound.
The No. 11 is the result of experience and practical experiments extending over years.
All the mechanism, being totally enclosed, is effectually protected from the ravages of dust and dirt, and yet is easily accessible and easily maintained in perfect condition.
In every detail this machine studies the convenience of the projectionist.
I understand that a machine will be on view in the near future at Kershaw's showrooms, Soho Square, and Albion Walk, Leeds.
I strongly advise every exhibitor and projectionist to inspect it.

Be KERSHAWISE and have no regrets

You may not need new equipment now, but see it now. You'll buy it eventually. The greatest stride in motion picture mechanism since the inception of talkies!

Full particulars from the manufacturers:—

KERSHAW PROJECTOR Co.

(SOHO LTD.)

BRANCHES AND SELLING AGENCIES:—

LONDON: KERSHAW PROJECTOR CO., 3, Soho Square.
LEEDS: KERSHAW PROJECTOR CO., Albion Street.
MANCHESTER: KERSHAW PROJECTOR CO., Albion Street.
GLASGOW: E. A. LANGRISH & CO., 68, Renfrew Street.
CARDIFF: E. A. LANGRISH & CO., 4, Park Lane.
BIRMINGHAM: E. A. LANGRISH & CO., 23, Smallbrook Street.
NEWCASTLE: E. A. LANGRISH & CO., 61, Thornton Street.
BELFAST: E. A. LANGRISH & CO., 31, Donegall Street.
DUBLIN: E. A. LANGRISH & CO., 34, Lower Abbey Street.

Also agencies covering every important centre in Dominions and Abroad.

AROUND THE LONDON SHOWS

Many Fine Stunts Included in Campaign to Put Over "Grand Hotel"

G.-B. PALACE, PECKHAM, ONE YEAR OLD

A VISIT to H. A. Yapp's new house, the Morden Kinema, was well worthy of the occasion, as I was able to enjoy a smart little stage show that, for once in kinema productions, had a definite relation to the film side of the programme.

In common with the majority of the houses in the Metropolis, the kinema was screening "Grand Hotel," but Jack Barrasford, the manager, put it over "plus something the others did not have." He arranged, under the title, "A Morden Medley," a stage show representative of the inside of an hotel. There were the customary crowds to be found in the foyer of an hotel, who were entertained by artistes. The programme comprised a number of original ideas maintaining the spirit of the production. One novel arrangement was a quartette who, as attendants in the hotel, played a prominent part in the show. The musical side was also particularly good, in fact, the whole production was very praiseworthy.

"Grand Hotel" Manor Park

Here is how C. Ling, of the Coronation Cinema, Manor Park, put over "Grand Hotel" (M-G-M). Under the canopy he had six large triangle art frames carrying oil paintings of the stars. This scheme was similar to that used at the Palace Theatre for the film's first run.

In the vestibule was a large cut-out of an hotel vestibule, together with cut-outs of lift porters and pictures of the stars. Over the entrance doors were large notices: "Entrance to 'Grand Hotel,'" while all the members of the staff wore hotel hats, with the words "Grand Hotel" on them.

Outdoor publicity included the distribution of 100,000 booklets.

Advertising on Wheels

In addition to securing the co-operation of ten local shopkeepers, several of them in the main streets, to allow a window display for "Grand Hotel" (M-G-M), Frank Prior, of the Croydon Hippodrome, adopted a novel stunt for exploiting the film.

He secured a dozen young men, and dressed in uniform, they cycled around the district. The bicycles were equipped with discs, advertising the picture. At night time the discs were illuminated. All the front panels on the front of the house were carried out in relief, and made a striking display. Another original touch was the replacement of the customary stills by caricatures of the artistes.

Shepherd's Bush Shows

After a lengthy run of orchestral shows, the Shepherd's Bush Pavilion last week reverted to song scenas. Once again, the major part of the presentation devolved upon Harry Fryer and his boys, who were very much in evidence with their musical contributions.

The underlying theme of the show was to present a production reminiscent of the ballads of the older days. For the background was an effective representation of an old-fashioned town, with its straggling street and quaint houses. This was achieved very successfully, and the setting was enhanced by the lighting, which picked out each item as the appropriate songs were sung.

Two vocalists took part, and among the songs they sang were "Cherry Ripe," "The Village Blacksmith," "A Tavern in the Town," "A Farmer's Boy," and other old English ballads. It was evident from the generous applause at each performance that the public appreciated the variation to the familiar "hot" music of to-day.

Popularising Music

Music in the form of orchestra and organ interludes and well-presented variety acts on the stage are not only features in the daily programme at the Capitol, Forest Hill, S.E., but they are backed with publicity in all quarters, in the house magazine, on every poster, and in the theatre outside and vestibule display boards.

Fred Kitchen and his ten "bright boys" gave a short, snappy show, containing an overture, a trumpet solo, a novelty entr'acte, and the inevitable fox-trot *pot-pourri* as a finale. Fred has "a way with him," and his little bits of showmanship help the act considerably.

Percy Milton is the resident solo organist, and his novelty interludes are well thought out and effectively presented. The Compton organ here has an illuminated console, which is used to advantage in showing every movement of the soloist, and the changing colour-scheme gives varied and contrasting tints.

I had a most interesting chat with the genial manager, Maurice Elsmore, for he is not only a very astute and keen business manager, but a lover of music and a great believer in the human element as opposed to the mechanical in the entertainment world. May his present policy at the Capitol lead to not only an artistic, but a commercial success.

Peckham Anniversary

London's first Gaumont Palace, opened 12 months ago by Gaumont-British at Peckham, this week celebrates its first birthday with a remarkably fine anniversary programme, including "Rome Express" and a big birthday stage presentation, featuring Beam's 20 Babes, and band show.

On the Wednesday evening, Jessie Matthews and Sonnie Hale made a personal appearance, and on the Friday Donald Calthrop will visit Peckham and see "Rome Express," the picture in which he plays an important rôle.

Interchanging Kinema Orchestra

Jack Payne and his Band being the stage attraction at the Commodore, Hammersmith, a unique event in kinema courtesies has arisen by the resident house orchestra, Joe Muscant and his "boys," of broadcasting fame, visiting the Trocadero, Elephant and Castle, where they appear with A. Van Dam's orchestra in a massed performance. The Trocadero orchestra is to return the compliment, and the two bands will appear at Hammersmith.

Wizard of the Organ

Extending back to the "good old days" of the silent films, Jack Courtnay, now organist at the Forum, Fulham Road, S.W., has had a remarkable career. He will probably be remembered for the many years he was at Stolls' Picture House, and even in those far-off days he acquired a reputation for his accompaniment and solo work, not forgetting his presentations. Since then he has been organist at many well-known houses, including the Plaza.

J. COURTNAY

He is one of the few organists who has been to America, where he developed a reputation for giving song scena shows. He was also in charge of jazz orchestras when it was an unusual thing for them to be featured in kinema stage shows.

At the Mayfair, Tooting, he put on stage band shows, in addition to being the solo organist. He is particularly proud of his initial work in this country in the use of slides during his organ solos. He invariably makes a feature of slides in his shows, and they are all the more entertaining as they are original compositions by himself.

He put over a very fine show preceding the showing of "Grand Hotel" (M-G-M). The idea was a parody of popular tunes in which the artistes were shown singing appropriate lines applicable to their appearance in the film.

B.B.C. News

"The Big Broadcast" (Paramount) played to packed houses at the Imperial, Clapham, as the result of a smart street stunt worked by R. Venis, with the assistance of a fellow showman, Maurice Cheepen, of the Grand, Clapham.

Interest was aroused by newsboys carrying contents bills headed "Imperial News" and with wording, which, at first sight, appeared to be: "The B.B.C. is coming to Clapham." On closer inspection, it was found that the letters "B.B.C." were only the initials to the words "Big Broad Cast." LONDONER.

An engineer aboard the R.M.S. "Atlantis" operating the British Acoustic talkie apparatus for a trial performance. The sound-head is constructed for both front and rear projection

TALKIES AT SEA

British Acoustic Equip Royal Mail Liner

WHEN the 16,000-ton Royal Mail liner *Atlantis* steamed out of Southampton last Friday afternoon, on a 57 days' luxury cruise round Africa, she carried a complete British Acoustic new-type sound reproducer unit for the entertainment of her 670 passengers.

Arrangements have been made aboard for performances to be given normally in the main saloon, but in the tropics one of the decks will be turned into an open-air kinema.

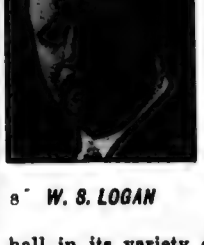
It is understood that the *Atlantis* is the first of the Royal Mail vessels to instal standard-size sound equipment. A British Acoustic engineer will be aboard throughout the cruise.

A story of high-speed installation work on the part of the B.A. Engineering Dept. is conveyed by the fact that the equipment was chosen finally for the *Atlantis* as late as Wednesday evening—the actual contract being signed on Thursday morning. Immediately afterwards a lorry containing engineers and the equipment was rushed from the British acoustic factory at Shepherd's Bush to Southampton docks, where the apparatus was installed in the ship, tested, and a performance—which included the Sydney Howard subject, "It's a King," given to the Royal Mail executives and ship's crew before 8 p.m.

A.B.C.'s LONDON DRIVE

ISLINGTON SHOWMAN'S SUCCESS.

Congratulations to W. S. Logan on winning the A.B.C. London and district winter drive. This he has accomplished in the face of severe local competition, there being no fewer than six kinemas and a variety house in the vicinity, and in competition with about thirty A.B.C. halls.



W. S. LOGAN

It is a tribute to his efficient management for many of his patrons are tough, as the collection of clubs and loaded sticks found in the hall bears witness, but having managed the hall in its variety days, and since the inception of films under A.B.C., he is able to control this element and keep the house a popular rendezvous.

Charles Aplin, of the Poplar Hippodrome, and Cecil Wheatman, of the Queen's, Forest Gate, were the runners-up in this competition.

PROTECTING FILM

LATEST PROCESS OF COATING

Ensures Longer Life and Retains Cleanness

THE matter of film cleaning and coating is one of extreme interest for renters and exhibitors alike. Kinematograph films, owing to their large surface, are particularly susceptible to loss of flexibility due to oxidation and certain chemical changes which always occur in celluloid, and where stored under certain conditions develop weakness, first, round the sprocket holes, and finally, over the whole surface. Any process which seeks to prolong the life of a film must prevent this deterioration.

The experience of coating films, however, has been somewhat unfortunate, inasmuch as when first introduced, the materials were quite unsuitable, and created a prejudice that has been difficult to overcome.

A New Coating

To-day, however, the coating applied by the process of up-to-date people in the Trade consists of a solution, the chemical properties of which correspond with the film base, the coefficient of expansion is identical, and no matter what the extremes of temperature may be, there is no contraction or bulking of the film through its use.

The effect of the coating is to aid clearness and definition of the film, protect it against ordinary wear and tear, and, inasmuch as the solution is applied over the entire surface of the film, the sprocket margin is strengthened by a smooth hard coating. This prevents any accumulation of surface matter, which causes the pulling of the sprockets and also the damage so prevalent from scratches or "rains," apart from adding very materially to the life of the film.

Retaining Cleanness

Another advantage is that it is much easier to keep coated films clean. If a treated film becomes scratched through rough usage, the scratches can be removed by a second coating without susceptible thickening of the film, as the second coat dissolves the first, thereby mixing and becoming one. The same process can be used to remove or fill in any scratches from the celluloid side of the film, and owing to the "dope" being identical with the film stock, restore the original pliability of old films.

British Film Cleaners, Ltd., inform us that they have recently installed a complete new precision coating plant by which the film can be coated to a controlled thickness, varying from one ten-thousandth to three ten-thousandths of an inch. They also claim that their process gives all the advantages given in this article. Their dope is the discovery of a chemist of high qualification, who has specialised in the subject.

E. A. LANGRISH ACTIVITY

S. KINGSTON JOINS CARDIFF BRANCH

The increased activities of E. A. Langrish and Co., Ltd., in the West of England and South Wales territory have resulted in Scott Kingston being added to the personnel of their Cardiff branch, as an additional representative.

S. Kingston, who has already represented E. A. Langrish and Co., Ltd., for several years, both in Ireland and the North of England, will undoubtedly prove a great asset to his company and to exhibitors, for his vast knowledge of all branches of the kinematograph Industry should prove of immense value to both.

E. A. Langrish are showing great activities "behind the scenes" at the moment, and will probably soon be in a position to make an interesting announcement.

Although the Health Committee of the Manchester Corporation allocated £1,100 for a kinema talking apparatus for the new recreation hall at the Baguley Sanatorium, owing to a general reduction in prices and the purchase of reconditioned projectors a sum of £841 only will be expended.

An effective display for GRAND HOTEL (M-G-M), by C. Ling, of the Coronation, Manor Park, where the film played to capacity throughout its run

The appearance of GRAND HOTEL (M-G-M), at the Croydon Hippodrome, was well advertised by this cycle patrol sent out by Frank Prior

KALEE ELEVEN DESCRIBED

THERE can be few pieces of precision apparatus which have developed more in recent years than the kinematograph projector. The culmination of this gradual improvement in design and construction is the latest product of Kershaw Projector Co, known as the Kalee Eleven, and announced in last week's *Kine*.

ALL BRITISH AND BUILT FOR SOUND

It is of interest to consider just what are the requirements of the modern projector. First must be placed, as always, its ability to project a steady picture. But whereas not many years ago a pair of projectors were required to run at a speed of 16 or 18 pictures a second, generally at a moderate length of throw, and perhaps for 30 or 40 hours a week, the modern projector must be able to maintain an absolutely constant speed of 24 pictures per second, neither more nor less, frequently for 70 or 80 hours a week,

CECIL KERSHAW

at a length of throw which not only exaggerates the slightest unsteadiness of the film in the gate, but also necessitates the use of powerful illuminants, with their accompanying heat, and of large-diameter heavy lenses.

Built for Sound

Of at least equal importance to-day is the suitability of a projector for various types of sound systems. This feature is, as much as any, the motive underlying the design of the Kalee Eleven, which, unlike previous projectors, has not been merely adapted to sound, but actually built specifically for it. It is capable of fitting as an integral part to any type of sound equipment, the adapter gear being generally only that which forms part of the sound drive.

For a machine to aspire to the rank of the leading sound projector, it is vitally important that it should embody the utmost mechanical precision and every known mechanical refinement. The machine must run as sweetly after years of use as when new; it must require always the same power to drive it, in order to maintain the exact speed needed for sound, with no risk of its running a bit harder towards the end of the day, so lowering the pitch of sound.

Materials must throughout be of the very finest obtainable—bearings must fit with microscopical exactitude—gears must mesh accurately and silently—lubrication must be always assured to every vital point; further, the whole machine must be so perfectly balanced as to cause no vibration which might be communicated to the sound-head. Again, when in course of years some of the parts need replacement, it is essential that the necessary work should be done with no interruption of the show.

Convenience in Operation

Of no less importance is the question of convenience of operating. The mechanism must need the minimum of attention, which means to say, that all moving parts must wherever possible be totally enclosed and protected from dirt and dust, and yet easily accessible. On the other hand, the vast majority of British projectionists prefer the film track to be open and always under observation, both of eye and ear. Controls must be within easy reach, and convenient in functioning.

It is quite safe to say that in the new Kalee all these features are assured. From upper box trap to sound-head every inch of film is visible; on the driving side, all the mechanism is enclosed by easily removable covers, which afford access to any part in a matter of seconds.

All shafts are of high-grade steel, precision-ground to tool-room limits. Bearings are of fine cast-iron, a material which takes a high glaze, and, besides being itself subject to the minimum of wear, maintains the shaft in perfect condition. Further, since iron and steel have practically the same co-efficient of expansion, there will be not the slightest difference in the fit of the shaft, whether the bearing be hot or cold, provided, of course, that oil of the correct consistency is used.

Lubrication

To ensure that every part of the mechanism receives its full quota of clean oil, forced lubrication is employed, the lower part of the main casting forming an oil-sump, from which a small gear pump forces the oil to the filter at the top of the mechanism, whence a series of large-bore pipes carry the filtered oil to every gear and bearing, a powerful flow of oil being specially directed upon the intermittent motion.

In order that the oil flow may be always under observation, there is an oil level indicator showing the amount of oil in the sump, and the filter chamber has glass ends.

While it is very essential that every part of the machine may be fully lubricated, it is equally essential that no oil should reach the film. Every bearing on the film side of the projector therefore is fitted with an annular oil trap, which causes any oil tending to emerge from the bearing to be returned to the interior of the casing, thus ensuring not only that no oil is splashed directly upon the film, but also that the film side of the mechanism can be kept perfectly free from oil and the dust, which an exposed oily surface inevitably attracts.

In accordance with the requirements of the leading sound systems, the drive to the projector is taken by a horizontal shaft placed near the base of the mechanism. The adapter gear is fitted upon a machined face through which this shaft projects; the mechanism thus fits in a natural way to any type of sound system. Needless to say, in the case of those lower-priced systems in which the drive is taken direct from the motor belt, a suitable pulley can be fitted without difficulty, and without the necessity, as in previous Kalees, of allowing for racking.

The Intermittent Device

The intermittent motion—the heart of a projector—is of the well-known Kalee type. The large Maltese cross is made of high-tensile steel, heat-treated, and ground to extreme limits of accuracy, while the cam has a glass-hard surface, ground perfectly true. The striking pin has a slight adjustment to centre it with the cross slots, but once set, is fixed immovably; the hardened roller thus enters the cross slots absolutely tangentially, ensuring silent and vibrationless running and causing the minimum of wear. A slight amount of adjustment is provided between cross and cam by means of an eccentric cross-bush.

A valuable feature of this intermittent motion is the fact that it is removable as a whole from the mechanism. Access to it is obtained by removing the spherical cover on the driving side by means of a pinion key, when it is only necessary to unscrew a pair of lock-nuts to withdraw the whole of the motion bodily from the sleeve which carries it.

New Racking Method

In the new machine, Kershaw's have departed from their previous methods of racking. Needless to say, the optical centre remains constant, but instead of moving part of the mechanism vertically, the intermittent motion is rotated upon the cross-shaft centre, the movement being effected from the large knob seen in the illustration, which is provided with an arrow to show when the masking is in the central position.

The shutter is, in accordance with modern practice, placed behind the gate, where it reduces gate heat by about 60 per cent. It is driven by a pair of coarse-pitch helical gears, which also serve the purposes of varying the shutter phasing automatically when the racking adjustment is moved, and of setting the phasing, from a knob placed just in front of the gate, which is provided with a numbered scale indicating how much the shutter is adjusted from the central setting.

Novel Cut-off

The rear shutter also embodies a novel form of automatic cut-off, actuated by a pair of small centrifugal weights, which cause a duplicate shutter, which, when stationary, completely covers the gate aperture, to move in relation to the main shutter, allowing the light to reach the gate.

A feature of previous Kalees upon which it would be impossible to improve is the lens mount. This has been retained, and will carry lenses up to the largest diameter made, and of very short back foci, since it can be lifted to allow of the gate opening.

Another familiar Kalee feature which remains practically unaltered is the gate, which is of the usual heavy construction, providing a long film track. The projectionist's eyes are shielded from the light spot by a coloured glass.

In producing both sprockets and gears, it is generally accepted that the only perfect method of ensuring both accuracy of dividing and correct curves of the tooth flanks is by generating the teeth. This is the method employed in cutting all Kalee gears and sprockets, ensuring in the one case perfect meshing, and in the other accurate engagement of the sprocket teeth with the film perforations. In order further to ensure silent and vibrationless running, the larger of the gears are made of a synthetic non-metallic material, which will wear at least as long as the steel gears with which it meshes.

Among other refinements of the Kalee 11 are hardened and ground sprocket rollers; masking lamp placed behind the gate to facilitate threading; and a driving handle, which automatically releases itself from the driving dog when not in use.

This machine is, of course, made throughout in Kershaw's Leeds works, where is to be found a collection of precision machine tools unequalled in any other kinematograph factory in this country. Thanks to this equipment, and to the use of elaborate jigs and gauges of the highest degree of accuracy, in conjunction with specially developed methods of manufacture, it is possible to ensure that every part of Kalee machines is perfectly accurate and interchangeable.

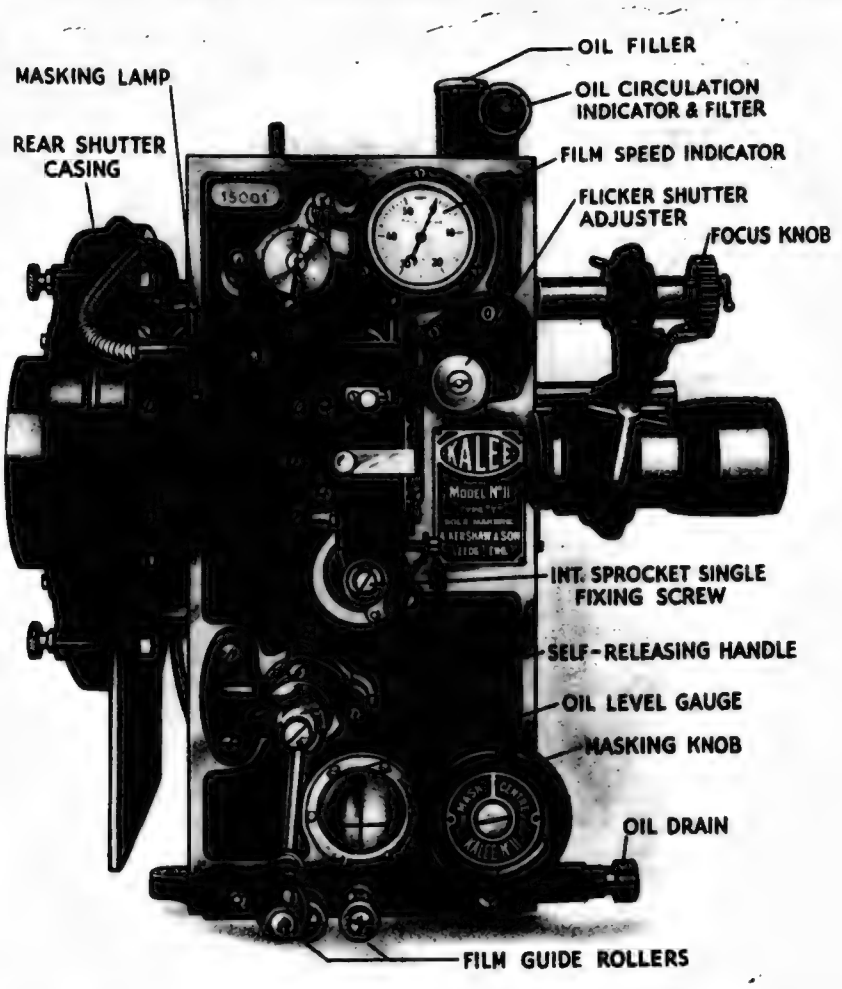
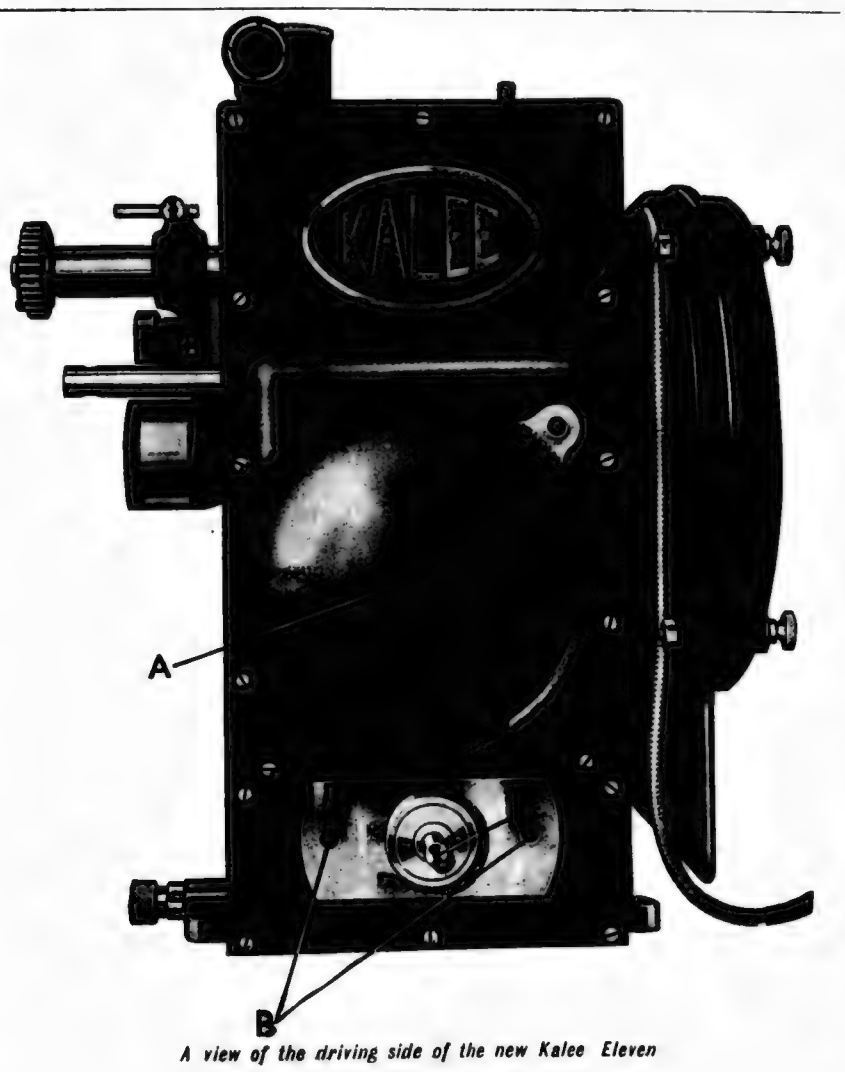


Diagram illustrating the salient features of the new Kalee Eleven projection mechanism



A view of the driving side of the new Kalee Eleven

W.E. ACTIVE

POWER CHANGE-OVER SCHEME

Western Electric have set up a special department to watch their exhibitors' interest when the electric power supply is changed over to 50 cycles A.C., whether the change-over is done under the grid scheme or under individual companies' change-over schemes.

Already Western Electric have concluded successful negotiations with a number of supply companies, notably the Newcastle Supply Organisation and Metesco in London, as a result of which Western Electric will replace present existing conversion apparatus with appropriate new conversion apparatus to operate from the new A.C. supply, and similar negotiations are proceeding with other companies.

Western Electric have already affected the change-over in some 70 theatres in the majority of cases at the request of the supply companies concerned.

In normal circumstances the cost of the change-over is automatically borne by the supply companies.

Movietown Theatre Changes

Western Electric are dismantling their equipment at the Movietown private theatre, 15, Newman Street, and installing a complete 4U equipment, with two Universal bases, at 13, Newman Street, the new Movietown preview setting.

The system is being provided with interlock motors.

"AUTOMATICKET"

In all G.-B. Theatres

The progress of Automaticket is shown by the announcement made last week by Percy Phillipson, managing director, that he has concluded a contract for the installation of 775 units of hand-operated Automaticket machines in the theatres of the Gaumont-British circuit and its associated companies.

This order makes the G.-B. chain of houses 100 per cent. Automaticket.

These installations have been made following exhaustive tests, it is stated, in which the efficiency and utter reliability of Automaticket machines have been definitely proved.

An invention on the most modern lines, the hand-operated model is claimed to be the only ticket issuing machine capable of giving multiple issues up to five at one movement.

NOVELTY IN MUSIC PRESENTATION

Organ and Piano Duet Proves Popular Feature at Kingston

ATMOSPHERE FOR MARCH 20 RELEASE

by A. W. OWEN

THERE are a large number of releases this week of a varied character, but there is little in the way of absolute novelty which can be introduced as a special feature. "Mother of Pearl," the new musical comedy success at the Gaiety Theatre, is very tuneful music, and having been well recorded by the New Mayfair Orchestra, is included in our interlude suggestions this week, and should repay careful presentation.

Always seeking some form of novelty in kinema interludes, either atmospheric or otherwise, I was interested when visiting the Regal Kinema, Kingston-on-Thames, last week, to hear Liszt's "2nd Rhapsody," presented as a piano and organ duet, by Reginald Foort, F.R.C.O., the resident organist, and his able assistant, Wyndham Lewis.

The novelty in the actual presentation was provided by Reginald Foort being at the grand piano and playing the difficult cadenzas, with the master touch of a recognised solo pianist, and his assistant seated at the organ console. Positions were reversed for the inevitable encore.

The stage lighting effects were always in perfect harmony with the musical interlude, and Reginald Foort certainly owes quite an appreciable part of his successful presentation to Wm. Nicklen, the resident stage manager.

I suggest that other theatres with two organists might with advantage present duet work in similar fashion, it would certainly save the cost of an extra stage turn for a week, and both classical and the latest jazz music can be equally well presented at a minimum of expense.

"MEN OF TO-MORROW" (Paramount)

CERT. U. 8,000 ft. Reg. No. Br.7907. Reviewed in *Kine*, October 6, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Maurice Braddell, Joan Gardner.
ATMOSPHERE.—A tale of Oxford University, adapted from the novel "Young Apollo," by Anthony Gibbs.
ORCHESTRA.—"Merrie England." Selection. Ed. German. (Chappell and Sons). Commencing from "O Peaceful England" song.
ORGAN.—As orchestra, using pianoforte *solo* copy only if for solo interlude, but the orchestral-piano copy if part synchronisation is used, with record, as detailed below for non-sync.
NON-SYNC.—"Merrie England." Selection. Ed. German. Recorded on Columbia D.B.9607 by H.M. Grenadier Guards' Band (solo-sync. only); or on H.M.V. C.2196 by the New Symphony Orchestra. (For short interlude the song of the "Yeomen of England" is recorded on H.M.V. B.321 by Peter Dawson, baritone.)
LIGHTING EFFECTS.—Blending of bright tints of blue, orange and violet.

"MASK OF FU MANCHU" (M-G-M)

CERT. A. 5,840 ft. Reg. No. F.8111. Reviewed in *Kine*, December 1, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet.
STARS.—Boris Karloff, Lewis Stone, Karen Morley.
ATMOSPHERE.—Oriental melodramatic story based on Sax Rohmer's well-known novel.
ORCHESTRA.—"Fate." No. 4 of Amy Woodforde-Finden's Oriental suite. "The Myrtles of Damascus. (Boosey-Hawkes and Co.)
ORGAN.—As orchestra, using piano-solo copy only for adaptation for solo interlude. (There are unfortunately no records obtainable at present of this beautiful Oriental suite.)
NON-SYNC.—"La Sacrifice." Dramatic Oriental entr'acte. Zamecnik. (Keith Prowse and Co.) Recorded on Columbia D.19245 by the Company's Symphony Orchestra. (Special film record catalogue.)
LIGHTING EFFECTS.—Red flood and succession of dramatic deep-tinted colours.

"WITHOUT HONOURS" (Pathe)

CERT. U. 5,659 ft. Reg. No. F.8140. Reviewed in *Kine*, December 8, 1932.
PUBLICITY.—One 6-sheet.
STARS.—Harry Carey, Mae Busch.
ATMOSPHERE.—Conventional outdoor drama, in which dramatic episodes are interlaced with sentimental romance.
ORCHESTRA.—"Petite Suite de Concert." Suite. (No. 1 only.) Coleridge Taylor. (Boosey-Hawkes and Co. Or a light standard overture.
ORGAN.—As orchestra, using piano-solo copy for adaptation of both suite or orchestra.
NON-SYNC.—"Petite Suite de Concert." Suite No. 1 only. Coleridge Taylor. Recorded on Decca K.504 by the Hastings Municipal Orchestra, or any light standard overture recording.
LIGHTING EFFECTS.—Blendings of blue, orange and green tints.

"SPORT OF A NATION" (Universal)

CERT. U. 6,641 ft. Reg. No. F.8033. Reviewed in *Kine*, November 17, 1932.
PUBLICITY.—One 6-sheet, one 12-sheet, one 48-sheet.
STARS.—Richard Arlen, Gloria Stuart, James Gleason, June Clyde.
ATMOSPHERE.—The problem of the ex-sportsman, tempted to cash in on his short-lived popularity, who lives to regret his action.
ORCHESTRA.—"Polonaise in A." Chopin. (Boosey-Hawkes and Co.)
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of above orchestration, and synchronisation with piano-solo record, as detailed below for non-sync.
NON-SYNC.—"Polonaise in A." Chopin. Recorded as piano-solo on Columbia L.1092 by Josef Hofmann; or American suite No. 3. "Watermelon Fête," recorded on Edison Bell 5444 by Joseph Muscant and the Commodore Orchestra.
LIGHTING EFFECTS.—Blendings of bright contrasted and varied colours.

"LORD CAMBER'S LADIES" (Wardour)

CERT. A. 8,137 ft. Reg. No. Br.8175. Reviewed in *Kine*, November 10, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Gerald du Maurier, Gertrude Lawrence, Benita Hume.
ATMOSPHERE.—Drama, well spiced with comedy adapted from the story of H. A. Vachell. In spite of the comedy element the film is in reality a crime drama of poisoning and intrigue.
ORCHESTRA.—"Adrienne Lecouvreur." Fantasie. Cilea. 1st and 2nd pages of piano-conductor score, played as introductory entr'acte, concluding as first sub-title of film is seen; or entr'acte, as detailed for non-sync.
ORGAN.—As orchestra, with adaptation from the piano-conductor part of above score. (No record available for this operatic selection in this country.) Or entr'acte as detailed for non-sync.
NON-SYNC.—"Feuillet d'un Vieil Album." Kross. (Keith Prowse and Co.) Recorded on Columbia D.F.X.11 (special film catalogue only) by the Company's Symphony Orchestra, and played as introductory entr'acte only.
LIGHTING EFFECTS.—Blendings of deep amber and red.

"ONE WAY PASSAGE" (Warner)

CERT. A. 6,156 ft. Reg. No. F.7932. Reviewed in *Kine*, October 6, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Kay Francis, William Powell.
ATMOSPHERE.—Romantic drama of a brief love idyll between a fugitive from justice and a girl who has only a short time to live. The principal scenes are in Honolulu.
ORCHESTRA.—"Honolulu, Sweetheart of Mine" Davis-Stanley.
ORGAN.—As orchestra, using piano-solo copy for adaptation, either for solo presentation or synchronisation with record, as detailed below for non-sync.
NON-SYNC.—"Honolulu, Sweetheart of Mine." Recorded on H.M.V. B.2850 by the Hilo Hawaiian Orchestra.
LIGHTING EFFECTS.—Rich tinted colours of the Orient and Southern Seas in varied and contrasting tints.

"THE BIG STAMPEDE" (Warner)

CERT. U. 4,850 ft. Reg. No. F.7905. Reviewed in *Kine*, October 6, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—John Wayne, Mae Madison.
ATMOSPHERE.—Characteristic Western drama, complete with bandits, cattle rustlers and furious stampedes of cattle, in wonderful scenery.
ORCHESTRA.—"Pique Dame." Overture. Suppé. (Boosey-Hawkes and Co.) A cut may be made from half-way through the first allegro to a similar portion of the second allegro to shorten the interlude if necessary.
ORGAN.—As orchestra, using any piano-solo edition for solo presentation; but if synchronising with record use the (new edition) piano-conductor copy for adaptation, as all necessary orchestral cues are included.
NON-SYNC.—"Pique Dame." Overture. Recorded on Columbia D.B.9496 by Sir Dan Godfrey and the Bournemouth Municipal Orchestra; or for non-sync, solo only on Columbia D.B.107 by H.M. Grenadier Guards' Band.
LIGHTING EFFECTS.—Blendings of bright outdoor tints, with contrasted and varied colours.

"A FOOL'S ADVICE" (Sterling)

CERT. U. 5,200 ft. Reg. No. F.8003. Reviewed in *Kine*, October 27, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Frank Fay, Ruth Hall.
ATMOSPHERE.—An American small town story in which comedy, pathos, crook element and political satire is mixed. A separate entr'acte making its own musical appeal is advisable, such as—
ORCHESTRA.—"Mother of Pearl." Selection. O. Strauss. (Chappell and Co.) Cut to suit length of entr'acte required.
ORGAN.—As orchestra, using piano-solo copy for adaptation for solo work and the piano-conductor copy of above orchestration if synchronising with the record, as detailed below for non-sync.
NON-SYNC. — "Mother of Pearl." Selection. O. Strauss. Recorded on H.M.V. C.2518 by the New Mayfair Orchestra.
LIGHTING EFFECTS.—Blendings of blue, orange and violet tints.

"LOLA" (P.D.C.)

CERT. U. 5,198 ft. Reg. No. F.8206. Reviewed in *Kine*, December 22, 1932.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Bob Steele, Helen Foster, and Neoma Judge.
ATMOSPHERE.—Characteristic Western outdoor film, introducing hard riding, hectic fights, etc.
ORCHESTRA.—"Der Freischütz." Overture. Weber. (Boosey-Hawkes and Co.). If short interlude required use allegro movement only, as introductory entr'acte.
ORGAN.—As orchestra, using any piano-solo edition for adaptation either for solo interlude or synchronisation with record detailed below for non-sync.
NON-SYNC.—"Der Freischütz." Overture. Weber. Recorded on H.M.V. C.2506 by Marek Weber's Orchestra.
LIGHTING EFFECTS.—Bright blendings of outdoor tints.

"AFTER THE BALL" (Gaumont)

CERT. A. 6,389 ft. Reg. No. Br.8173. Reviewed in *Kine*, December 1, 1932.
PUBLICITY.—One 14-sheet, one 12-sheet, two 6-sheets.
STARS.—Esther Ralston, Basil Rathbone, Marie Burke, Jean Adrienne.
ATMOSPHERE.—Romantic comedy of high life in a Geneva setting.
ORCHESTRA.—"Love's Dream After the Ball." Valse entr'acte. Czibulka. (Boosey-Hawkes and Co.)
ORGAN.—As orchestra, using piano-solo copy for both solo and synchronised adaptation with the record, as detailed below for non-sync.
NON-SYNC.—"Love's Dream After the Ball." Valse entr'acte. Czibulka. Recorded on Columbia D.B.598 by J. H. Squire and his Celeste Octette.
LIGHTING EFFECTS.—The brightest shades of colour in contrasting tints.

"TOO BUSY TO WORK" (Fox)

CERT. U. 6,878 ft. Reg. No. F.8127. Reviewed in *Kine*, December 8, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Will Rogers Marion Nixon.
ATMOSPHERE.—Sentimental comedy drama of a tramp who leisurely combs the country in search of his wife and daughter, and the man who had taken them from him, while he fought at the war.
ORCHESTRA.—"Ashes of Roses." Valse entr'acte. Wilfred Arnold. (Bosworth and Co.) Played as an introductory entr'acte only; or "Broken Melody," Van Biene (Ascherberg, Hopwood and Crew).
ORGAN.—As orchestra, using piano-solo copy for adaptation.
NON-SYNC.—"Broken Melody." Van Biene. Recorded on Columbia L.2127 as cello solo by the composer.
LIGHTING EFFECTS.—Subdued neutral tints of blue, grey, etc.

"RIVER HOUSE GHOST" (First National)

CERT. A. 4,788 ft. Reg. No. Br.8254. Reviewed in *Kine*, December 8, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Florence Desmond, Hal Waters, Mike Johnson.
ATMOSPHERE.—A comedy thriller, of an agent who employs three crooks to frighten away caretakers of a river house.
ORCHESTRA.—"Creepy Creeps." Humorous mysterioso. Borch. (Keith Prowse and Co.) (Belwin Cinema Incidental Series No. 29.) Played as introductory entr'acte only.
ORGAN.—As orchestra, with adaptation from piano-solo copy only of above edition.
NON-SYNC.—"Alerte." Grotesque mysterioso. Recorded on Columbia D.19280 by the Company's Symphony Orchestra.
LIGHTING EFFECTS.—Black out, followed by contrasting deep colours. End of entr'acte, must synchronise with screening of sub-titles of film.

"THE SPORTING WIDOW" (Paramount)

CERT. U. 6,334 ft. Reg. No. F.7864. Reviewed in *Kine*, September 22, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet two 6-sheets.

Illuminated with floodlights, this ship in the lobby of the Alma Kinema, Luton, formed a striking display for B. E. Beaumont's screening of DEVIL AND THE DEEP (Paramount)

STARS.—Alison Skipworth Richard Bennett, George Raft.
ATMOSPHERE.—The adventures of a clever woman crook known as "the Countess," who, on release from prison settles down in a small town hotel with her husband and two daughters.
ORCHESTRA.—As there is little or no musical atmosphere in this film I suggest a separate entr'acte of popular music, such as "Beautiful Spring" valse, Lincke (Boosey-Hawkes and Co.); or "The Grasshoppers' Dance," Buralossi, synchronised carefully with record, as detailed below for non-sync.
ORGAN.—As orchestra, using piano-*solo* copies only for either solo or synchronised interlude.
NON-SYNC.—"Beautiful Spring," valse; or "The Grasshoppers' Dance," both recorded on H.M.V. D.B.1007, by Emanuel Starkey and the Regal Kinema Virtuosi Orchestra.
LIGHTING EFFECTS.—Blendings of bright contrasting colours.

"STRANGE ROADS" (Butcher)

CERT. A. 5,866 ft. Reg. No. F.8048. Reviewed in *Kine*, November 13, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—William Collier, junr., Barbara Kent.
ATMOSPHERE.—American gangster film, with strong small-child sentimental appeal.
ORCHESTRA.—Strong dramatic number, such as "Patrie." Fantasie. Part II. Paladilhe. (Ricordi and Co.) Or the Rachmaninoff "Prelude" in C sharp minor.
ORGAN.—As orchestra, using piano-solo copies in both cases for adaptation
NON-SYNC.—"Patrie." Fantasie (Part II). Paladilhe. Recorded on Columbia D.19287 by the Company's Symphony Orchestra. (Special film catalogue record.) (This entr'acte should be played as an introductory interlude and synchronised with screening of film.

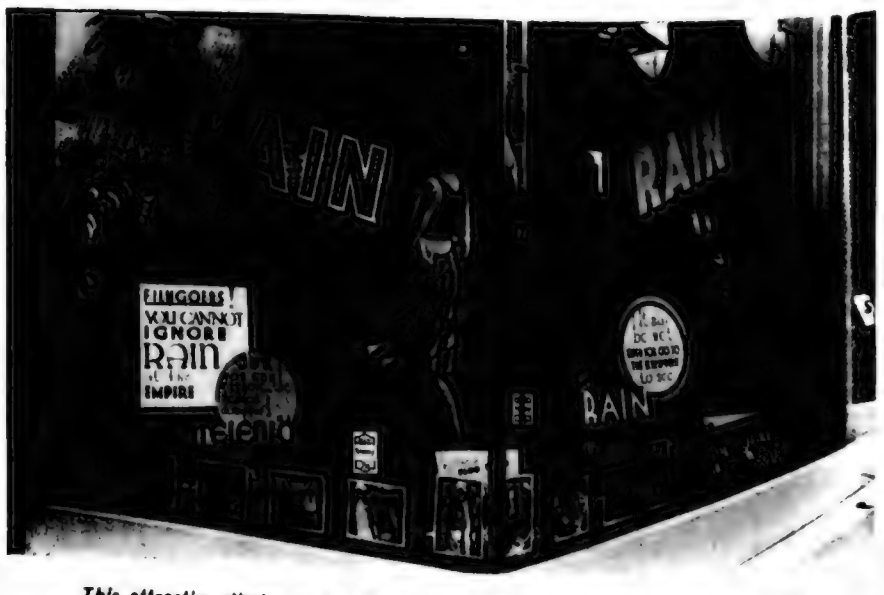
"THREE ON A MATCH" (First National)

CERT. A. 5,729 ft. Reg. No. F.8077. Reviewed in *Kine*, November 17, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Warren Williams, Joan Blondell, Ann Dvorak, Bette Davis.
ATMOSPHERE.—The story of the lives of three girls who separate in early youth and do not meet for some years, and then find their lives interlaced in dramatic fashion
ORCHESTRA.—Overture to the "Merry Wives of Windsor." Nicolai. (Boosey-Hawkes and Co.)
ORGAN.—As orchestra, using piano-solo copy only for either solo and synchronised interlude with record, as detailed below for non-sync.
NON-SYNC.—"The Merry Wives of Windsor." Overture. Nicolai. Recorded on Columbia L.1725 by Sir Henry J. Wood and the New Queen's Hall Symphony Orchestra.
LIGHTING EFFECTS.—Pale to deep mauve for introduction of overture andante and lighter colours in bright contrasts for the allegro section.

PENLEY PEP

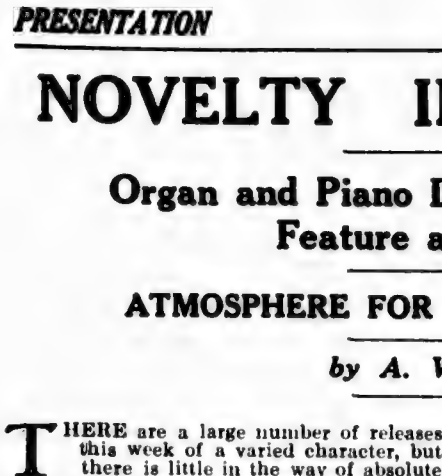
IN PARAMOUNT ASTORIA STAGE SHOW

A visit to any of the Paramount Astorias invariably means that one is assured of a spectacular stage show, conceived by Charles Penley. In connection with "The Big Broadcast" he put on a wonderful show at the Old Kent Road Astoria. Under the appropriate title of "Happy Days," it was the most ambitious thing I have seen in kine.-variety. There were troupes of girls, dancing "boys," principal artistes, and augmented orchestras. I lost count of the number of performers who took part in the production, but I did not lose sight of the real "live" showmanship which was responsible for its success.



This attractive display at Geo West's, Oxford Street, arranged by the publicity department of United Artists, for the Empire Theatre presentation of RAIN attracted crowds round the window throughout the day

Such



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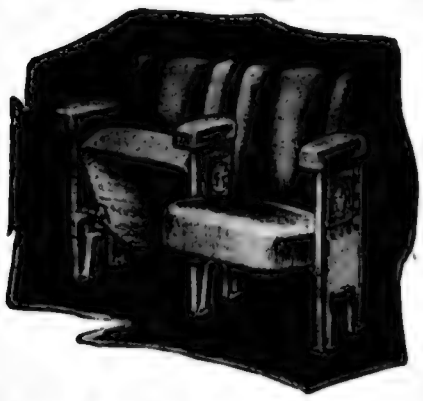

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EMERGENCY LIGHTING PLANT

How the New L.C.C. Regulations May be Met

THE statement which gained wide currency during the past week that certain public buildings in the West End of London may have to resort to gas, oil, or candles for emergency lighting, has effectively been exploded by the enterprise of firms supplying emergency electric light equipment. Prominent among such is the Chloride Electrical Storage Co., Ltd., who are the makers of the well-known Chloride battery and the Keepalite automatic control panel.

This combination of specialised products is already installed with complete satisfaction in a large number of West End hotels, hospitals and business houses. Contrary to what has been suggested in some quarters, the installation and maintenance of such a system, which completely assures against the failure of electric light should the mains supply be interrupted, is not a heavily expensive matter. The cost of this equipment naturally varies with the size of the building, and ranges from £30 upwards.

The suggestion regarding the switch back to gas, oil, or candles arose, of course, from the rearrangement of the West End electricity supply about to be effected by the Electricity Commissioners. With this rearrangement the L.C.C. will insist on all public buildings within the affected area installing an emergency lighting system.

ELIMINATION OF FILM SHRINKAGE

PARAMOUNT TECHNICIAN'S TEST

Elimination of film shrinkage, which often causes blurred or flickering images on the screen, is being attempted through extensive experiments which have been started by Virgil E. Miller, head of the camera department at the Paramount studios.

It is planned to make tests of all shipments of film received by the studio to determine whether or not it will skrink too much for efficiency. According to V. E. Miller, it is possible, with the equipment he is using, to determine shrinkage to a quarter of one thousandth of an inch.

Guild Activities

BRADFORD COURT

Discuss Ball Arrangements

A meeting of the Bradford Court of the Guild of Projectionists took place at the Alexandra Hotel, Bradford, last Sunday. The secretary read a letter from London in which complaint was made of the laxity of branch secretaries in replying to letters from the London Court, and also with regard to not keeping head office conversant with the immediate activities of the branches.

The chairman pointed out that so far as Bradford Court was concerned they were not sinners in this respect. There might have been one or two isolated cases of delay, but generally speaking Bradford were up-to-date as regards their responsibilities to London. A member pointed out that there had been instances of long delays in securing a reply from head office. The matter was then allowed to drop.

Progress with regard to the Ball was reported on by the Ball Secretary, who said that the licence had been secured and some real material progress could now be made. Owing to a number of circumstances, there had been some delay in getting the necessary licence, and unfortunately the time was again short for the full organisation of the Ball to get into smooth working order. He pointed out, incidentally, that the delay in obtaining the licence was not due in any way to anything connected with the Guild, or conduct of last year's Ball, but it had been brought about by the owners of the ballroom, who had to make the application, evidently overlooking the matter.

WALTURDAW AT COVENTRY

The whole of the projection equipment at Coventry's newest kinema, the Redesdale, was installed by Walturdaw's. In the box are two Ernemann III machines fitted with Zeiss Artisol 75 volt lamps complete.

Walturdaw have also provided the projection equipment at the Capitol, Aberdeen, which opened on Saturday. The installation includes two Ernemann II, with Artisol 75 lamps, lenses and the Walturdaw automatic change-over.

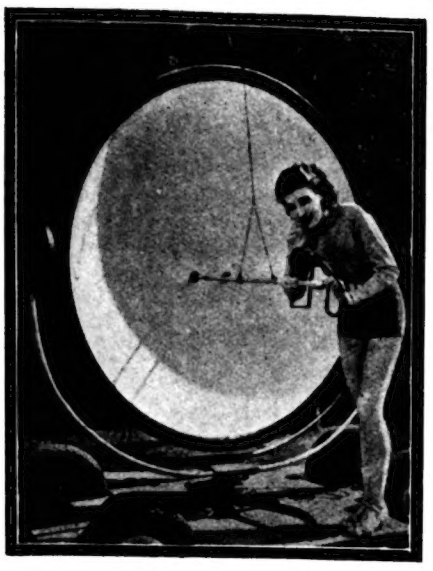
CINEMA SUPPLIES' CONTRACT

The well-known kinema furnishing firm, Cinema Supplies, of Hanway Street, Tottenham Court Road, has supplied 250 theatre seats of the latest pattern for use in the circle of the Palace Theatre, London.

PROJECTIONIST'S APPOINTMENT

E. Robertson has been appointed chief projectionist at the Plaza, Rugby. He has previously had charge of the operating department of the Granada Cinema, Walthamstow.

READERS requiring information and advice respecting Patents, Trade Marks or Designs, should apply to Messrs. Rayner & Co., Patent Agents, of 5, Chancery Lane, London, W.C.2, who will give free advice to readers mentioning the "Kine."



The huge parabolic reflector used with the "mike" for recording in the production of FAST LIFE (M-G-M)

SOLVING RECORDING RIDDLES

(*Continued from page 41*)

ship of sight and sound is more complex than an appeal limited solely to the ear. Here is something for those experimenting with television to think about.

Dialogue recording no longer presents technical difficulties. Engineering staffs, versed in every technical phase of the science, have the situation at their fingertips. They solve their own problems and in many instances develop their own devices.

The Newest Reflector

One of the latest developments in sound was used in "Fast Life," the new William Haines picture. Sound waves were literally bounced into the beam of a huge parabolic reflector to be recorded on a strip of film during the making of this motor-boat racing thriller.

The sound of motor exhausts of the fleet of speed boats used in race scenes was thrown to the rear of the craft as they sped past camera and microphone stands, which cut down the volume considerably. A special scaffold was constructed over the water, so that a huge parabolic reflector with a "mike" in the centre could be mounted directly above the passing boats. As they roared under the scaffold, the sound waves struck the water and were reflected upward to obtain terrific volume.

It was also possible by means of the new directional microphone to focus the "mike" on a speaker and eliminate the noise of the engines to such an extent that conversation could easily be heard above the terrific roar. The directional microphone has a parabolic reflector with a microphone focussed in it on exactly the same principle as the reflecting telescope.

Many other technical innovations were developed to provide thrills in the picture, including floating sound equipment used at Catalina Island nearly a mile off-shore for the recording of dialogue in swimming and boating scenes; a racing camera boat capable of 60 miles an hour and giant light valves to bear the staccato roar of exhausts in close-up were also utilised.

PUTTING CARBONS ON THE MAP

How this has been Achieved

TRIUMPH FOR BRITISH ENTERPRISE

BY CHAS. H. CHAMPION

NOT the least of the "romances" connected with the rapid growth of the kinematograph Industry during the last few years has been the development of the carbons used in projection, studio and stage arcs. A good, clear living picture on the screen is the aim of every manager and projectionist; it is what the public, whether they are conscious of the fact or not, pay their money to see.

Reduce the matter still further to its elements and you will see that the success of a picture theatre depends a great deal upon what carbons are used in the arc and how they are used. And yet it is only a few years ago that the choice and use of carbons was a matter of complete indifference to nine projectionists out of ten.

A Mystery of the Past

The tenth man realised vaguely that there was something more to the matter than appeared on the surface, but he didn't get far in his investigations because the whole subject of the manufacture and correct use of carbons appeared to be wrapped in mystery.

The carbons of those days, sent out in their mean paper covering, were sold and purchased almost furtively. As nobody knew how these carbons originated, it was impossible to obtain advice on how they were to be used for best results or what types were best suited for what lamps.

And so, in this really very vital matter, the unfortunate projectionist had to flounder about on a hit or miss principle with nothing but his own knowledge to guide him. That, in spite of this, and in the absence of anything like scientific help, he yet succeeded in putting up night after night a passable show, is a matter that should redound to his everlasting credit.

No Secrets To-day

To-day the mystery surrounding the carbon arc has been dispersed. Where rule-of-thumb and guesswork prevailed there is now a reason for everything that is done; in the place of dark hints and cryptic advice there is now a complete literature available for all who care to read; and where the paper-wrapped bundle was surreptitiously handed over through a "hole in the corner," the stout and serviceable carton now appears carrying bright labels exactly descriptive of the contents and containing precise instructions for use PRINTED IN FOUR WORLD-WIDE LANGUAGES.

And what of the carbons themselves within these attractive cartons? Well, if we look into that subject, too, we shall find that their ingredients and design have been decided upon after the closest and most painstaking co-operation between the three people most concerned, namely the carbon manufacturer, the lamp manufacturer, and the projectionist.

Co-operation with Projectionists

For some years now an active campaign has been in progress on these lines. Personal contact with the projectionist has been established either by post or by visits. Everything possible has been done to collect and sift first-hand information on the problems which confront the projectionist in his booth. The information has been carefully discussed in conference between the lamp maker and the carbon maker.

The result is a range of carbons of high, medium and low intensity from which can be selected the exact pair which will give the best possible results in any given lamp or in any given operating conditions of current supply, angle of throw, etc.

Carbons to Meet All Demands

There are available over one hundred different diameters, lengths or types to select from, and concerning the use of each pair of carbons there is exhaustive official information carefully compiled from the sources mentioned above.

Four short years ago the correct employment of the carbon arc as a light source for kinema projection was a subject shrouded in mystery.

To-day, by unceasing experiment, founded upon the close co-operation of those immediately concerned, the subject has been raised to the level of a science with an abundant literature of its own, and the benefit which this has conferred upon the art of projection can hardly be overestimated.

HOLOPHANE "AT HOME"

COLOUR LIGHTING DEMONSTRATION

On Wednesday last week another of the series of Holophane "At Homes" was held in the company's tastefully appointed theatre at Elverton Street, Westminster, S.W. Like previous functions of its kind, this was well attended and was a great success.

Demonstrations were given of the well-known Holophane three-colour system, the use of white light and other wonders in illumination.

The rôle of demonstrator and lecturer on colour-lighting, which is usually taken by Gillespie Williams, was on this occasion filled by H. A. Purdie, who gave an interesting explanation of the effects obtained and the variety of ways in which they can be applied. Changing the colour of curtains, dresses and stage sets, the synchronisation of colours and music, proved most interesting and instructive.

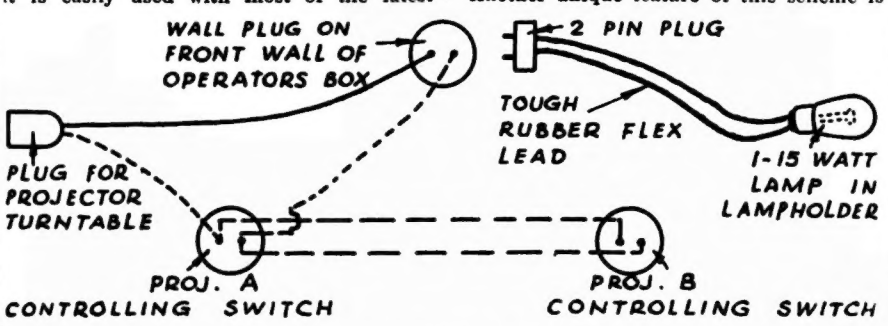
Bright Ideas

A DOUBLE PURPOSE LAMP

For Examining Projector and Giving Change Over Signal

I am now operating a lighting system efficiently at the above theatre, at the same time cutting the expenses of ordinary flashlamps hitherto used for the same purpose.

The projector turntable lampholder provides the system with its main supply, and it is easily used with most of the latest sound systems now in operation, by an ordinary adaptor plug, inserted into it.


WALL PLUG ON FRONT WALL OF OPERATORS BOX
2 PIN PLUG
TOUGH RUBBER FLEX LEAD
1-15 WATT LAMP IN LAMPHOLDER
PLUG FOR PROJECTOR TURNTABLE
PROJ. A CONTROLLING SWITCH
PROJ. B CONTROLLING SWITCH

Wiring Diagram

The light itself runs from a socket of a wall-plug on a flexible lead preferably of twin core tough rubber, as this stands frequent handling safely without chafing, and it also overcomes the fire department's fear of safety concerning flexible leads, in most towns.

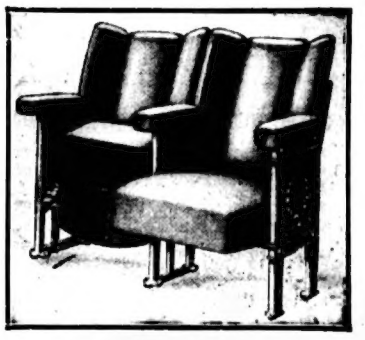
Only a sufficient length to reach from the plug when in position in socket to each projector-gate should be used. This is approximately 1 yd.

An ordinary 5-amp. controlling switch can be mounted upon a wood block underneath the lamphouse of each projector, or near the motor controller within easy reach of the operator. The wiring circuits connecting the switches and lamp socket should preferably be run from underneath the projectors to the front wall of the projection room in ¾-in. conduit, but it is advisable that no loose wiring shall be left hanging loose other than the lead from the two-pin wall-plug to the lamp, as it may seriously hinder the working or driving passages of the projector in motion.

Another unique feature of this scheme is that during a change-over the lamp can act as a signalling device between the projectors. If the lamp is switched on it will tell the operator that the motor start cue is reached—left on while the motor attains speed—and switched off when the actual change-over cue arrives. This prevents unnecessary shouts of "motor" or "right" being heard by the audience in the theatre. From: *J. W. DAVENPORT, Chief Operator, Brierley Hill P.H., Staffs.*

[This useful gadget would probably be more convenient if wired with two-way switching, so that the lamp can be switched on or off from either switch. The suggestion of making use of the same lamp for change-over instructions is novel; to facilitate this a hook might be provided on the front wall of the projection room, between the projectors, on which the lamp could be hung.

It may be mentioned that many local authorities would require the lamp to be enclosed in a wire cage, to prevent risk of breakage.—ED.]



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W.E. ANNOUNCE NEW TERMS

Easier on Small Sets—Negligible Cash Down Figure

DETAILS are announced to-day of alternative and more favourable hiring terms available immediately for Western Electric systems, which should prove extremely attractive for the smaller theatre.

Up till now an exhibitor contracting for Western Electric equipment was required, upon signing the agreement, to pay a figure varying between 10 per cent. and 25 per cent. of the total cost, with a further substantial sum upon completion of the installation and the balance of payments spread over one, two or three years, at his own option.

Under the new alternative arrangement the "cash with agreement" figure is reduced to a fixed 3 per cent. of the cost, the payment called for on completion of installation being waived and the entire balance spread over periods as before.

For example, on the former basis an exhibitor contracting for equipment on the one, or two years' payments would be called upon for 25 per cent. of the cost, and if on the three-year period 10 per cent. of the cost. The new plan provides a fixed cash-down figure with agreement of 3 per cent., irrespective of the period over which the balance is extended, with a maximum of three years.

The new plan is not compulsory, but is merely an addition to the first, thus offering a choice of two bases, though, since the alternative constitutes a more favourable proposition, the majority of exhibitors will doubtless desire to take advantage of the new rates.

The new terms are of specific benefit to the exhibitor with the smaller theatre, and apply to Western Electric's 3A, either D.C. or A.C. system; and 3SX system, as well as to the W.E. disc attachment for adapting the film only set to combine disc reproduction, and are also available for installations of non-synchronous attachments, either single or double turntables.

The new terms are made available immediately.

WEST END FIRE THRILL.

Manager's Prompt Action Prevents Panic

The prompt action of Manager A. S. Whitaker prevented what might have proved a serious panic in the Dominion, Tottenham Court Road, W., on Saturday. On being informed that there was a slight outbreak of fire under the stage, Mr. Whitaker immediately went on the stage and told the audience to leave the theatre, but assured them there was not the slightest cause for alarm.

In ten minutes the building was absolutely cleared and the fire extinguished. In another ten minutes the audience had returned and the show was continued as if nothing had happened.

CAMBERWELL REOPENING

Following reconditioning at a cost of £1,500, which included redecoration and the installation of B.T.-H. sound equipment and a new type wide screen, the Picture Empire has been reopened under the name of the Savoy.

The Picture Empire, one of the oldest kinemas in South London, has been acquired by F. Court and Son.

Sam Eckman, Jnr., and Mrs. Eckman bidding farewell to Elizabeth Allan, who is to star in SERVICE which M-G-M is making at Hollywood, with Miss Allan is her husband William O'Bryen.

VENTILATION PROBLEMS

B.K.S. Discussion on Thorne Baker's Paper

(Continued from page 3)

FROM the number of members and visitors present, the latter including many well-known architects and consulting engineers, it appeared that the discussion on Mr. Thorne Baker's paper would be of a protracted nature. Actually, however, there were very few questions and very little in the way of general remarks.

The subject of air conditioning must, therefore, be one of which the film Industry has still much to learn, and praise is due to the B.K.S. for ventilating it. The reticence of his listeners to bombard Mr. Thorne Baker with queries was evidence of their unfamiliarity with the topic, although it is one of major importance when studios, processing plants and kinemas are being designed.

Re-circulation

Simon Rowson (chairman) asked what was the approximate order of magnitude for a kinema of 1,500 seats, the reply being that the volume of air was from 40,000-60,000 cu. ft. a minute, and the first cost of a plant of the capacity would be from £5,000 to £6,000.

Replying to questions on the principle of re-circulation, Mr. Andrews said it was bound up with the amount of air handled, and in many districts was not permitted unless the volume of air was greatly in excess of the allowable minimum of 1,000 cu. ft. per hour per person. The chief value of re-circulation was that it cut down fuel costs, though it must be borne in mind that in the kinema air conditioning was for about 90 per cent. of the time a cooling proposition, as the audience generated sufficient heat to raise the temperature to the required point except on very cold days.

Disposal of Bacteria

Asked if the reconditioning plant killed the bacteria put into the air by the audience, Mr. Andrews pointed out that 95 per cent. of bacteria were carried by dust, and the removal of the dust rendered the air sterile.

Mr. Thorne Baker added that bacteria never left a liquid surface, so that the number getting through the conditioning plant must be very minute.

A member wanted to know if the Lodge-Catterell process affected the humidity of the air, and a representative of the firm said that as it only removed solid matter there was no fear of its affecting the humidity.

Mr. Rowson wondered if the introduction or the extraction of too great a quantity of air into a building affected the barometric pressure, and Mr. Andrews said he had never experienced such a thing.

Correcting Architect's Faults

After further questions, Alister MacDonald, the architect, added some interesting points to the discussion. The chief thing that struck him, he said, was that the engineer had to overcome so many of their faults. In the construction of theatres the two primary necessities were to let the architect appreciate what had to be made provision for, and that the client must realise that he has got a certain capital expense to make and ought not to exhaust it on needless decoration at the expense of the conditioning plant.

Instancing a kinema he had built in which the conditioning had been specially considered, Mr. MacDonald said that by studying that factor he had automatically produced a building of good proportions. Air conditioning could not do without rational architecture.

Conflict Among Experts

Mr. Rowson asked Mr. MacDonald if any conflict arose in designing a kinema for acoustic conditions, optical conditions and atmospheric conditions. The architect said there was no conflict, but the attention to one condition automatically adjusted another.

Future Arrangemants

The chairman announced that the annual general meeting would precede the next meeting on March 6, and the subject for that evening would be a paper by A. S. Newman on "Intermittent Movements, as indicated in the camera, the printer of the projector." The next visit of the society would be to the G.E.C. lamp works at Wembley, and would take place before the end of this month.

JUST OUT

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Kinemas Planned

NEW SUPER FOR N. LONDON

Plans Being Prepared—D. Scott's Newcastle Project—Reading Scheme

A SCHEME is on foot to build a kinema and fifteen to twenty shops on a site in Bowes Road, Palmers Green. Plans are being prepared by W. J. King, of 5, Great James Street, Bedford Row, W.C.1.

New Kinema for Newcastle

Newcastle Council have passed plans submitted by Dixon Scott for a new kinema on the west side of the Haymarket, Newcastle. The building will provide accommodation for 926 people on the ground floor and 378 in the balcony. Dixon and Bell, L.L.R.I.B.A., of Pearl Buildings, Northumberland Street, Newcastle, are the architects.

Derby Site for P.C.T.

The sale of land for the projected kinema at the Spot, Derby, is mentioned in the Estates Committee report to be submitted to Derby Town Council this week. It is stated that P.C.T., Ltd., has entered into a contract to buy 1,577 superficial yards of land at the junction of Osmaston and London Roads for £5,500.

The contract has been confirmed subject to the borough surveyor being satisfied as to the setback from the road, and the company to be given the option of purchase of additional land for £2,500 within three months.

Architects for Sheffield Hall

The architects for the new suburban kinema at Shiregreen, Sheffield, are C. E. Malam Wilson and Edgar Gardham, Camp Chambers, Sheffield. The plans provide for a hall to seat 1,000, a basement dance hall and a billiard saloon over the foyer.

The building is to be speeded up, and it is hoped to open about the end of September. The proprietors are a local syndicate and a private limited company is in course of formation.

Reading's New Super

H. S. Bayliss, managing director of Paramount Picture Theatres, Ltd., informs us that the contract for the erection of this company's proposed kinema in King's Road, Reading, will be signed shortly. The building will contain many new features. One of the most important of these will be a spacious entrance hall with tea terraces or balconies overlooking the hall. The front elevation should be particularly imposing, and will be the tallest building in the town—the centre tower being one hundred feet high.

Northolt Building Commenced

Construction work has commenced on the new kinema at Northolt, Middlesex, which is expected to be opened in about six months' time. The building work is being carried out by Wm. Taylor and Co., a local firm. Oscar Deutsch, a well-known trade personality in Birmingham, is associated with the scheme. The same interests propose to build a further kinema at South Harrow.

Wimbledon Contract Let

The contract in connection with the erection of the new super-kinema at Wimbledon, S.W.19, for Regal (Wimbledon), Ltd., has been placed with Gee, Walker and Slater, Ltd., of 32, St. James's Street, S.W.1. Operations are to be commenced on the site within about a fortnight.

The plans have been prepared by Robert Cromie, F.R.I.B.A., of 35, Baker Street, W.1.

Potters Bar Plans Approved

Plans have been approved by the South Mimms R.D.C. for the erection of a proposed new kinema to be built on a site in Darkes Lane, Potters Bar, Middlesex.

These have been drawn up by Major W. J. King, the architect, of 5, Great James Street, W.C.1.

Raynes Park Building to Start Shortly

Work will commence in the immediate future upon the new kinema to be erected in Coombe Lane, Raynes Park, S.W., for the Odeon (Raynes Park), Ltd. Plans, prepared by Yates, Cook and Darbyshire, of 43, Gt. Marlborough Street, W.1, provide for a building seating 1,000 persons.

Oxford Rebuilding

Amended plans have now been approved for the rebuilding of the New Theatre, Oxford, which, in addition to the staging of plays, will be equipped for kinematograph exhibitions. It is probable that work will be commenced this year, although no tenders have been invited yet. The architects are William and T. R. Milburn, 19, Fawcett Street, Sunderland.

Tender Accepted for Manchester Super

J. E. Armstrong and Co., Ltd., builders and contractors, Yew Street, The Cliff, Broughton, Manchester, has secured the contract for the erection of a new super in the Sale district of Manchester, to be known as The Pyramid Cinema, at the junction of Chester Road and Ashton Lane, Sale, for J. Buckley, proprietor of the "Lido," Ramage, Manchester.

Manchester Alterations

Plans have been passed for alterations at the Osborne Theatre, Manchester.

Penrith Developments

Penrith Alhambra and Picture House, Ltd., are having plans prepared for the development of their extensive site, which was acquired some time ago, in Middlegate, Penrith, nearly opposite their present Alhambra Cinema.

When the site was purchased for the company, the directors had in mind a proposal to erect a new kinema on it.

Another picture house in Penrith, it is stated, is contemplated.

At an extensive sale last week of property at the south end of the town, a corner site was purchased for £1,300 by, it is understood, representatives of an East Coast syndicate.

New Belfast Kinema

A new kinema is to be built on a site in Ormeau Road, Belfast. Planned by J. M'B. Neill of 14, Ann Street, Belfast, the building will have accommodation for 1,200 persons. A contract is expected to be placed in a few weeks' time for the building work.

To Principals

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Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.

It is sufficient to quote this page number and date of issue when filling in Form D.

LONDON

	DATE.		TITLE OF FILMS.	STARS.	SHOWN BY.	PLACE	TIME.
We	Feb.	8	Grand Slam	Paul Lukas	Warner	Phoenix	3
	,,	8	Forty-Second Street	——	Warner	Phoenix	8.45
Th	,,	9	Amateur Night : I Love a Parade : Wings Over the Andes : England's Playground.	——	Wardour	Rialto	10.30
	,,	9	Second Hand Wife : Yes Madam	——	Fox	Phoenix	3
Fri	,,	10	Penal Code : The Forty-Niners	——	Pathé	Phoenix	3.0
Mo	,,	13	Souls for Sables : The Mighty World.	——	Wardour	Phoenix	3
Tue	,,	14	Island of Sacrifice	——	Beacon	Academy	11
	,,	14	The Billion Dollar Scandal	Robert Armstrong	Paramount	Carlton	10.30
	,,	14	Half-Naked Truth : Called Back	——	Radio	Prince Edward	3
We	,,	15	Goldie Gets Along	——	Radio	Prince Edward	11
	,,	15	Monkey's Paw, The	——	Radio	Prince Edward	3
	,,	15	Letting in the Sunshine	Albert Burdon	Wardour	Prince Edward	8.30

BELFAST

Fri	Feb.	10	Out of Singapore : Mototo	——	Pathé	Hippodrome	11
Tue	,,	14	If I Had a Million	——	Paramount	Imperial	10.45
	,,	14	Forbidden Company : Dynamite Ranch.	——	Gaumont	Classic	10.30

BIRMINGHAM

Fri	Feb.	10	Forbidden Company	Sally Blane	Gaumont	West End	10.30
	,,	10	Forty-Second Street	Warner Baxter	Warner	Forum	10.45
	,,	10	Under-Cover Man	George Raft	Paramount	Futurist	10.45
Tue	,,	14	The Little Damozel	——	W. & F.	West End	10.30
	,,	14	Cynara	Ronald Colman	U.A.	Forum	10.30
	,,	14	Employee's Entrance : Mr. Quincy of Monte Carlo	——	First National	Futurist	10.30
We	,,	15	Perfect Understanding	Gloria Swanson	U.A.	Forum	10.30
	,,	15	They Just Had to Get Married	——	Universal	West End	10.30
Th	,,	16	Half-Naked Truth	——	Radio	West End P.H.	10.45

BRISTOL

Fr	Feb.	10	Thrill of Youth ; Hell Fire Austin	——	Gaumont	Regent	10.45

CARDIFF

Fri	Feb.	10	Forbidden Company	Sally Blane	Gaumont	Park Hall	11
	,,	10	Dynamite Ranch	Ken Maynard	Gaumont	Own Theatre	3
	,,	10	Strange Evidence	Leslie Banks	Paramount	Capitol	11
Tues	,,	14	Grand Slam	Paul Lukas	Warner	Queen's	11
	,,	14	Half-Naked Truth : Called Back	——	Radio	Empire	10.45
Wed	,,	15	Second-hand Wife ; Yes Madam	——	Fox	Park Hall	10.45
	,,	15	Goldie Gets Along	——	Radio	Imperial	11

GLASGOW

Fri	Feb.	10	The Little Damozel	——	W. & F.	Picture House	11
	,,	10	The Circus of Sin	Anna Sten	Wardour	Coliseum	11
	,,	10	Hard to Handle	James Cagney	Warner	Regal	11
Mon	,,	13	Parachute Jumper	Douglas Fairbanks, jun.	Warner	Regal	11
Tues	,,	14	Handle With Care	——	Fox	Picture House	10.45
Wed	,,	15	Under Cover Man	George Raft	Paramount	Green's Playhouse	11
Thur	,,	16	Amateur Night ; I Love a Parade ; Wings Over the Andes	——	Wardour	Regal	11

LEEDS

Fri	Feb.	10	Forbidden Company	Sally Blane	Gaumont	Scala	11
	,,	10	Shorts	——	Paramount	Paramount	10.30
	,,	10	Twenty Thousand Years in Sing-Sing.	Spencer Tracy	First National	Rialto	11
Tues	,,	14	Cynara	Ronald Colman	U.A.	Rialto	10.45
	,,	14	Half-Naked Truth ; Called Back	——	Radio	Scala	10.45
	,,	14	Sign of the Cross	——	Paramount	Paramount	10.45
Wed	,,	15	Perfect Understanding	Gloria Swanson	U.A.	Rialto	10.45
	,,	15	Goldie Gets Along	——	Radio	Scala	11
Thur	,,	16	The Monkey's Paw	——	Radio	Scala	10.45

LIVERPOOL

Fri	Feb.	10	Forbidden Company	Sally Blane	Gaumont	Trocadero	11
	,,	10	Kid From Spain	Eddie Cantor	U.A.	Forum	10.45
	,,	10	Under-Cover Man	George Raft	Paramount	Futurist	10.45
Tue	,,	14	The Circus of Sin	Anna Sten	Wardour	Forum	11
	,,	14	Second-hand Wife ; Yes Madam	——	Fox	Trocadero	11
	,,	14	Employee's Entrance ; Mr. Quincy of Monte Carlo.	——	First National	Futurist	10.45
We	,,	15	The Right to Happiness	Richard Tauber	Wardour	Forum	11
	,,	15	Half-Naked Truth ; Called Back	——	Radio	Scala	10.45
Th	,,	16	Just My Luck	——	W. & F.	Palais-de-Luxe	11
	,,	16	Ladies They Talk About	Barbara Stanwyck	Warner	Forum	10.45
	,,	16	No Other Woman	——	Radio	Futurist	10.45

MANCHESTER

Fr	Feb.	10	King's Cup	——	W. & F.	Piccadilly	10.45
	,,	10	Kid From Spain	Eddie Cantor	U.A.	Hippodrome	3
	,,	10	Ladies They Talk About	Barbara Stanwyck	Warner	Theatre Royal	10.45
Tu	,,	14	The Right to Happiness	Richard Tauber	Wardour	Theatre Royal	10.45
	,,	14	Rain	Joan Crawford	M-G-M	Deansgate	10.45
	,,	14	Handle With Care ; A Taxi to Paradise.	——	Fox	Piccadilly	10.30
W	,,	15	The Circus of Sin	Anna Sten	Wardour	Theatre Royal	10.45
	,,	15	Goldie Gets Along	——	Radio	Deansgate P.H.	11
	,,	15	Sign of the Cross	——	Paramount	Paramount	10.45
Th	,,	16	Little Damozel	——	W. & F.	Piccadilly	10.45
	,,	16	Half-Naked Truth ; Called Back	——	Radio	Hippodrome	3
	,,	16	Forty-Second Street	Warner Baxter	Warner	Theatre Royal	10.45

NEWCASTLE

F	Feb.	10	Laughter in Hell	——	Universal	Queen's	10.30
	,,	10	Strange Evidence	Leslie Banks	Paramount	Paramount	10.30
	,,	10	Twenty-Thousand Years in Sing-Sing.	Spencer Tracy	First National	Stoll	10.30
T	,,	10	Laughter in Hell	——	Universal	Queen's Hall	10.30
	,,	14	Ladies They Talk About	Barbara Stanwyck	Warner	Grainger P.H.	10.30
	,,	14	Haunted Gold	John Wayne	Warner	Grainger P.H.	10.30
	,,	14	The Little Damozel	——	W. & F.	Stoll	10.45
	,,	14	Cynara	Ronald Colman	U.A.	Queens	10.30
W	,,	14	Shorts	——	Paramount	Paramount	10.30
	,,	15	Forty-Second Street	Warner Baxter	Warner	Grainger P.H.	10.30
	,,	15	Just My Luck	——	W. & F.	Stoll	10.45
Th	,,	15	Perfect Understanding	Gloria Swanson	U.A.	Queen's	10.30
	,,	16	Hypnotized	Moran and Mack	Ideal	Queen's	10.30
	,,	16	Grand Slam	Paul Lukas	Warner	Grainger P.H.	10.30

NOTTINGHAM

F	Feb.	10	Hypnotized	Moran and Mack	Ideal	Hippodrome	11
S	,,	12	Hearts of Humanity	——	P.D.C.	Goldsmith St P.H.	7
T	,,	14	Under Cover Man	George Raft	Paramount	Elite	10.45
W	,,	15	Half-Naked Truth ; Called Back	——	Radio	Hippodrome	10.45
Thur	,,	16	Goldie Gets Along	——	Radio	Hippodrome	10.45

SHEFFIELD

Fri	Feb.	10	Dynamite Ranch	Ken Maynard	Gaumont	Regent	11
	,,	10	Handle With Care ; Robber's Roost.	——	Fox	Union St. P.H.	10.45
Tues	,,	10	Ladies They Talk About	——	Warner	Central	11
	,,	14	Hypnotized	Moran and Mack	Ideal	Regent	10.45
Wed	,,	14	Strange Evidence	Leslie Banks	Paramount	Cinema House	10.45
	,,	15	The King's Cup	——	W. & F.	Cinema House	11
	,,	15	Hard to Handle	James Cagney	Warner	Central	11
Thur	,,	15	Half-Naked Truth ; Called Back	——	Radio	Regent	10.45
	,,	16	Employee's Entrance ; Mr. Quincy of Monte Carlo.	——	First National	Union Street	10.45
	,,	16	Goldie Gets Along	——	Radio	Central	11

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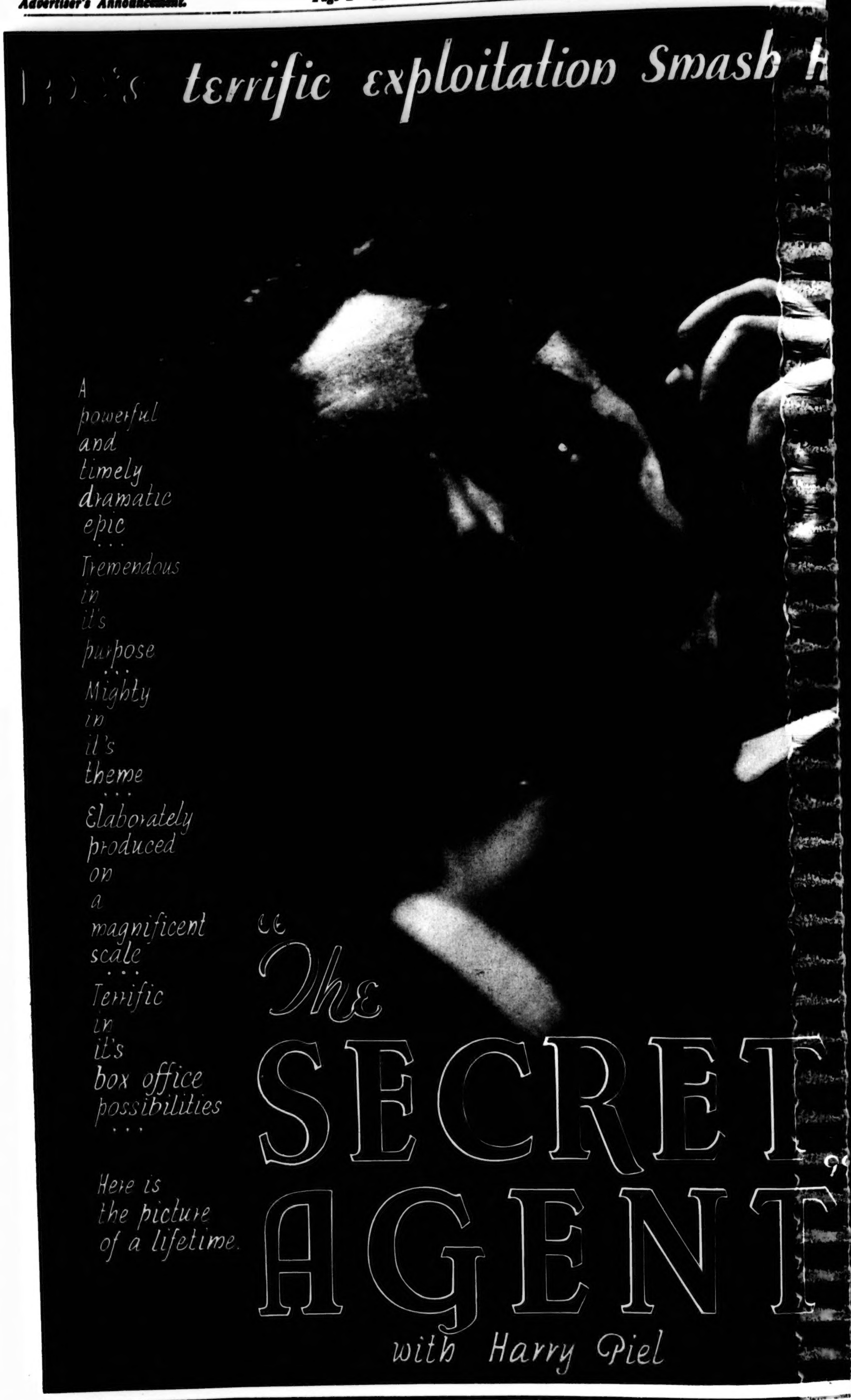

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